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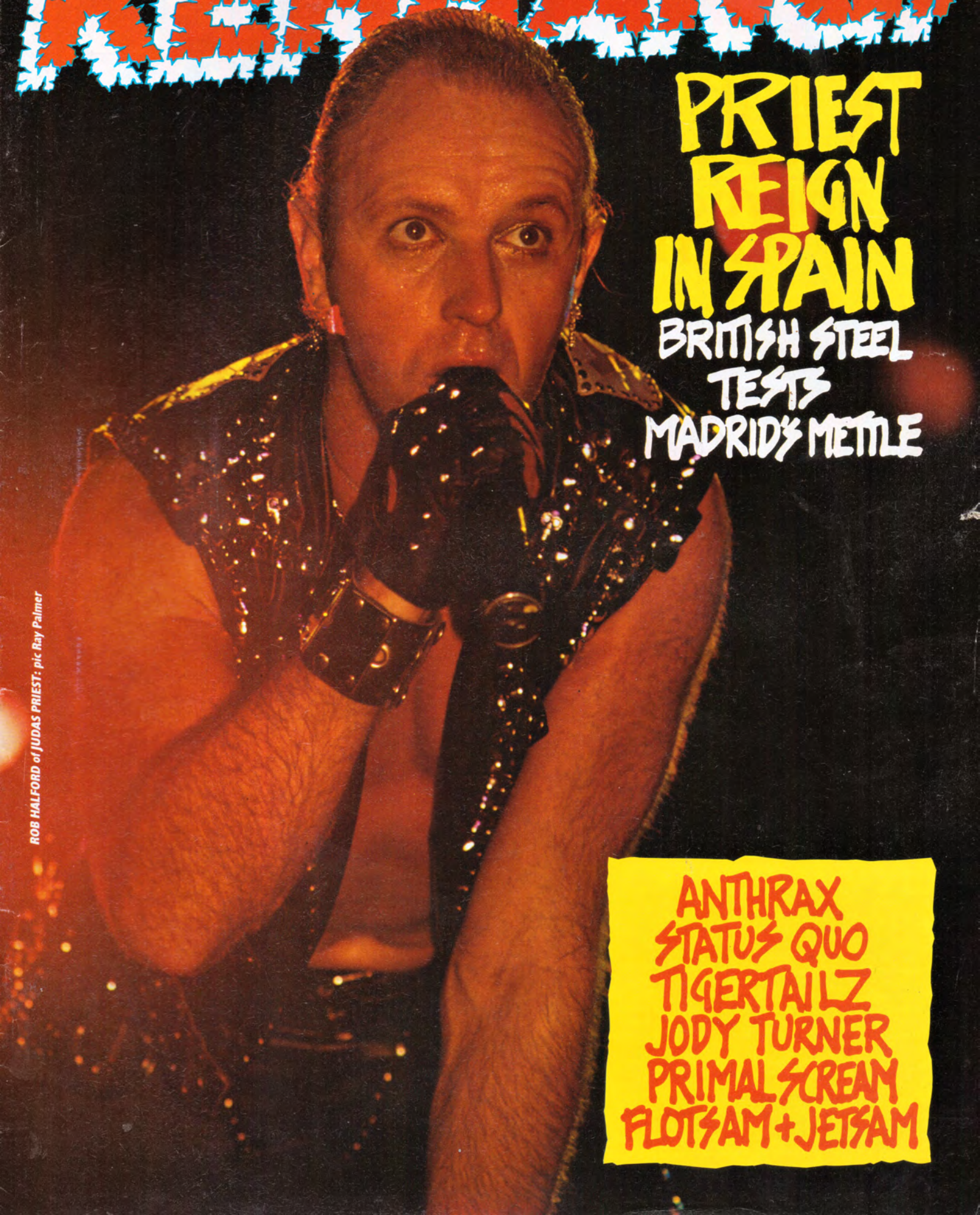
KERRANG!

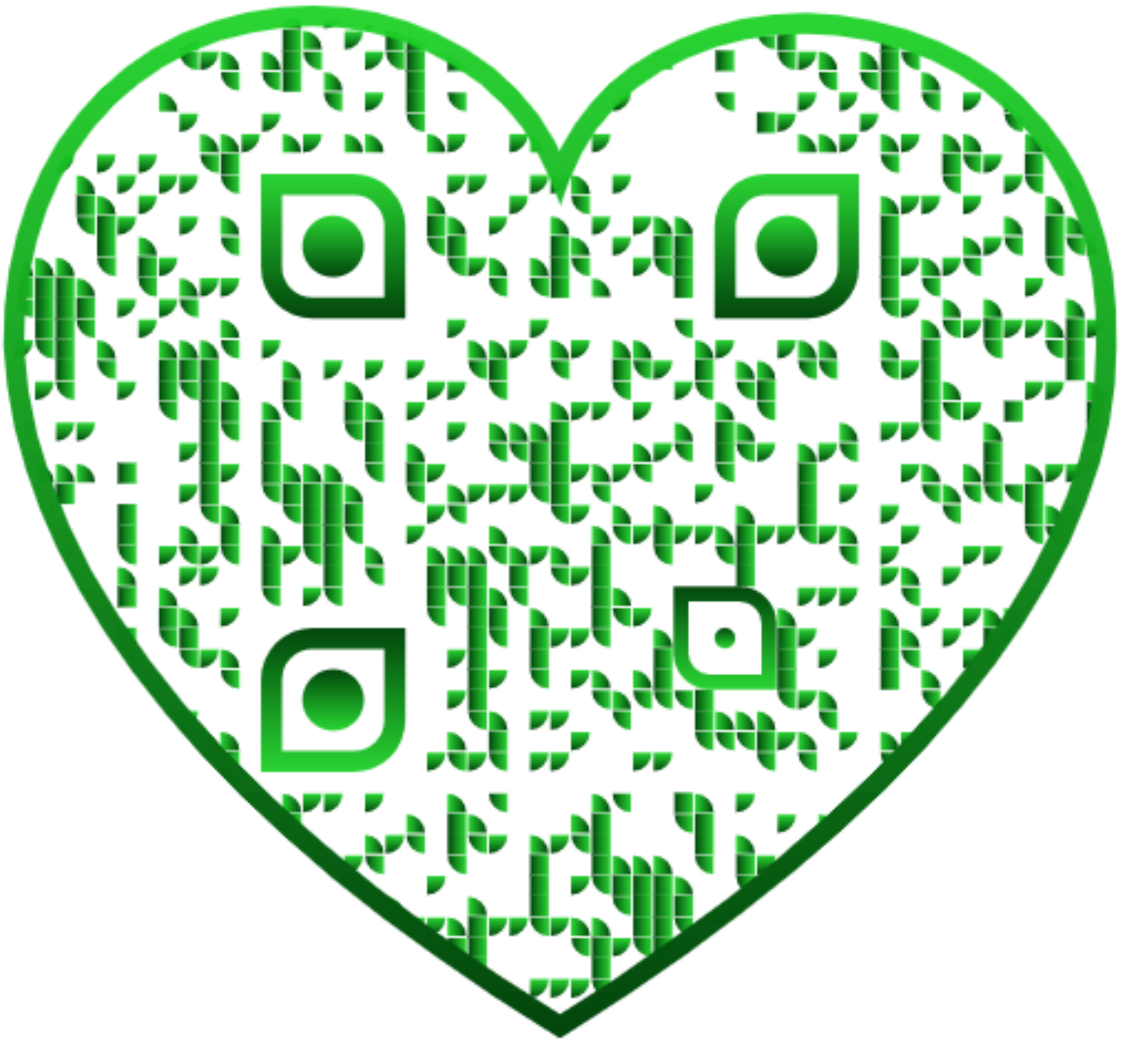


PRIEST REIGN IN SPAIN

BRITISH STEEL TESTS MADRID'S METTLE

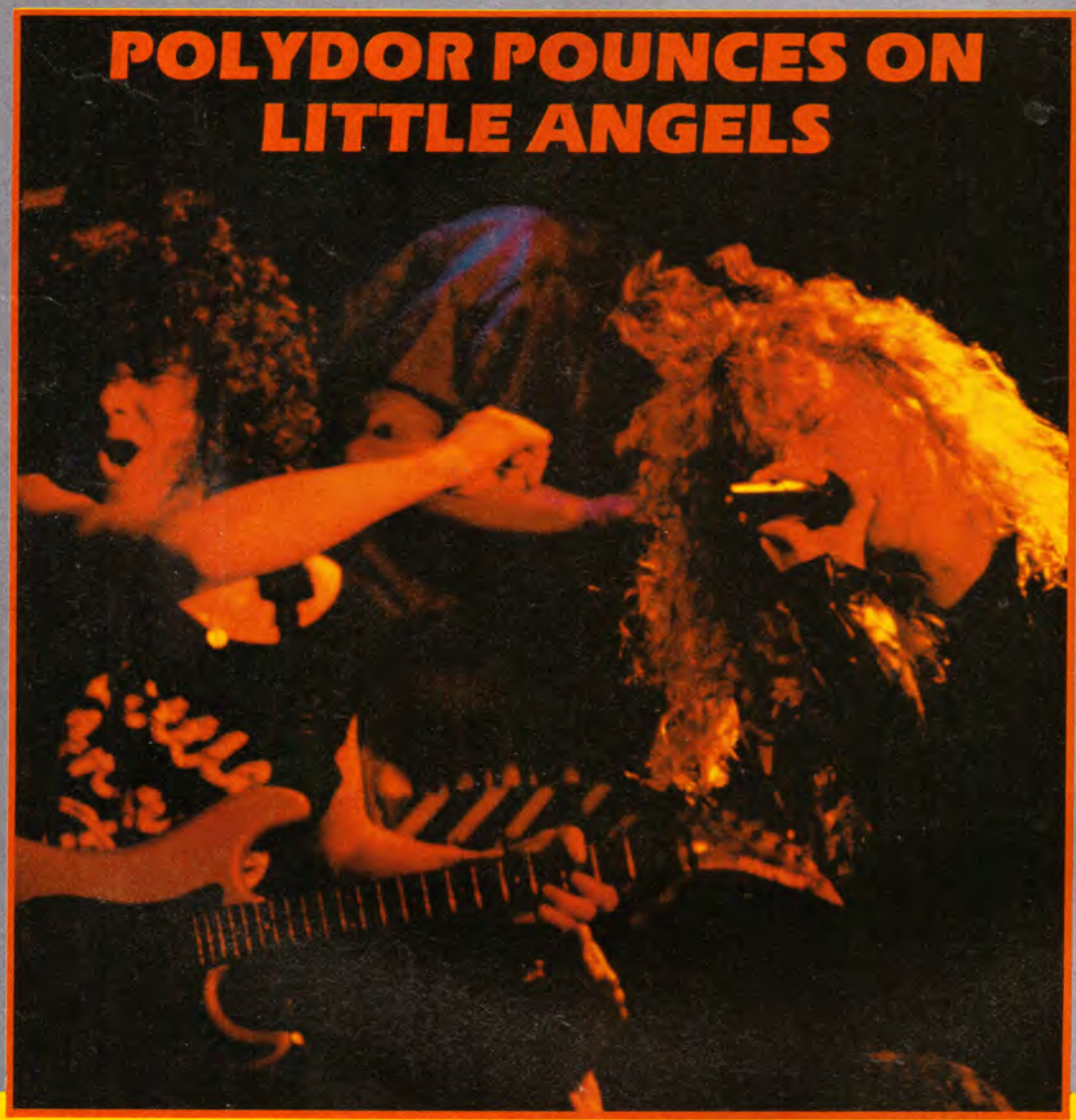
ROB HALFORD of JUDAS PRIEST: pic Ray Palmer

ANTHRAX
STATUS QUO
TIGERTAILZ
JODY TURNER
PRIMAL SCREAM
FLOTSAM + JETSAM



MAYHEM

POLYDOR POUNCES ON LITTLE ANGELS



■ ***LITTLE ANGELS**, the young Scarborough-based quintet, have signed a major recording deal with Polydor records, and begin work on a single and an album in the near future. The band will also be undertaking plenty of live shows before the end of the year.*

Current plans are for the Angels, who are currently demoing new material, to record a single for release in seven, 12" and CD formats in August, then play a few low key shows in the UK with a trip to America also in the pipeline. They'll then play a full UK tour before beginning work on their debut album in October, due for release at the beginning of next year.

*"We're all extremely excited about the deal," Little Angels vocalist **Toby Jepson** explained to Mayhem.*

*"It's brilliant news, and the support from everyone at Polydor, from the MD **John Williams** down is amazing.*

"They're prepared to develop us as a band, and the deal we've got is long term.

*"We're gonna be working with producer **Jimbo Barton** on the single and hopefully the album. We want to make this the best debut album we possibly can, so we'll take our time.*

"It'll be made up largely of songs from our current set. We've got 25 or 30 songs, and we'll master them all and then pick the best for the album. The rest we'll keep to use as B-sides and stuff and try to give everyone plenty of value for money."

Little Angels plan to begin work on the album in October, recording it in short bursts of four or five songs, nipping out for some more live shows in between.

"We'll certainly fit in a British tour after the single comes out in August, although we haven't decided what song it'll be yet, and I hope we'll do a few low key club shows before then.

*"All in all, I think the British scene is now very exciting with bands like **Wolfsbane**, the **Quireboys** and ourselves all getting deals. It's looking good!"*

Sure is for Little Angels!

■ **DEEP PURPLE** release a re-recorded version of their groundbreaking tune '**Hush**' as a single on the Polydor label on June 6.

It's backed on seven inch, 12" and CD versions by '**Dead Or Alive**', a tune from their '**House Of The Blue Light**' album, and the 12" and CD versions also feature another '. . . Blue Light' song, '**Bad Attitude**'.

The seven inch version will be available in a limited edition coloured vinyl, and the 12" in a gatefold sleeve.

'Hush' is taken from the forthcoming Purple live affair, '**Nobody's Perfect**'.

■ THE **GEORGIA Satellites**, whose eponymously titled debut album made a very favourable impression last year, will release a new album, entitled '**Open All Night**', through the Elektra label on June 20.

Produced by **Jeff Glixman**, who twiddled the knobs on their debut, and recorded in Atlanta, Georgia, the full Satellite track listing is as follows:

Side One; '**Open All Night**', '**Sheila**', '**Whole Lotta Shakin'**', '**Cool Inside**', '**Don't Pass Me By**', '**My Baby**'.

Side Two; '**Mon Cheri**', '**Down & Down**', '**Dunk n' Dine**', '**Baby So Fine**', '**Hand To Mouth**'.

■ **DEEP PURPLE** frontman **Ian Gillan** releases a new solo single, entitled '**South Africa**', through the Virgin label on June 6.

The single, which addresses itself to the controversial country coincides with the Nelson Mandela 70th birthday concert at Wembley stadium. It's backed with '**John**' on both seven and 12" formats, and was written by guitarist **Bernie Marsden**, produced by Ian and Bernie, and remixed by **Jimbo Barton**.

■ THE **MACC LADS**, probably Britain's most banned band, have lined up a series of Scottish gigs, apparently in aid of the 'Hadrians Wall Restoration Fund'. They play **Edinburgh Venue** June 13, **Aberdeen Venue** 14, **Glasgow Rooftops** 15. The Lads will also play a 'Summer Solstice Festival' at **Bristol Fleece And Firkin** June 21.

The Macc Lads are currently preparing for the Autumn release of their latest album, '**Live At Leeds – The Macc Lads (The Who?)**', on the FM/Revolver label.

■ **LAWNMOWER DETH** will headline **Bradford Queens Hall** on June 14.

■ AS REPORTED in Mayhem last issue, the **Quireboys** and **Wolfsbane** will co-headline **Burnley Cats Whiskers** on June 26, but this will now be an all-day event with up and coming rockers **Holosade** and **Magic Bastards** already added to the bill. Any other bands interested in appearing should contact **Darren Russell** on **(021) 550 8601**.

Meanwhile, Quireboys guitarist **Guy Bailey** had his Fender Stratocaster guitar stolen from Crockwell Studios in Urlwin Street, London last week, and would like anyone who may know of its whereabouts to contact him via **Survival Records, PO Box 337, London W5 4XG**. The instrument was a blonde American Stratocaster made in 1983.

■ THE RECENT nuptials of **Guns N' Roses** bassist **Duff McKagan** (see View From The Bar issue 188) have led to him taking a temporary sojourn from the band's current US tour.

His stand-in on the four-strings is former **Cult** bassist **Kid Chaos**, who is now known, for some strange reason, as **Haggis**.

■ GOD-BOTHERING rockers **Stryper** have now completed work on their latest album, a follow-up to **'To Hell With The Devil'**. It's entitled **'In God We Trust'**, and will be released in June, on the Enigma label in the US, and on an as yet undecided label in the UK.

'In God . . . ' has been produced by Stryper and **Michael Lloyd** and recorded in A&M and Cherokee studios in Los Angeles. It features ten new tunes, all Stryper-penned, and the full track listing is as follows:

Side One; **'In God We Trust'**, **'Always There For You'**, **'Keep The Fire Burning'**, **'I Believe In You'**, **'The Writing's On The Wall'**.

Side Two; **'It's Up 2 U'**, **'The World Of You And I'**, **'Come To The Everlife'**, **'Lonely'**, **'The Reign'**.

Praise the Lord . . .

■ **FOREIGNER** VOCALIST **Lou Gramm** is currently in New York to record his second solo album, as yet untitled, hot on the heels of Foreigner's last studio album **'Inside Information'**.

Gramm's debut solo album, **'Ready Or Not'** emerged to acclaim last year.

■ **WARFARE**, WHO'VE just released their latest album, **'A Conflict Of Hatred'**, will headline a London Thrash Festival, which takes place at **New Cross Harp Club** on July 31.

Also confirmed as appearing are **Sacrilege** (from the US), **Acid Reign**, **Anihilated**, **Slammer** and **Apocalypse**. Any bands interested in appearing should contact **Darren Russell** on **(021) 550 8601**.

■ **LIVING COLOUR**, the amazing New York rockers, released their debut single, entitled **'Middleman'**, taken from their new album **'Vivid'** through the Epic label on May 31.

Produced by **Ed Stasium**, 'Middleman' is backed with another album track, **'Dangerous People'**.

Pic Paul Cox/LFI

OZZY POSTPONES

■ ***OZZY OSBOURNE*** *has had to reschedule his Summer UK club tour to enable him to supervise the final mixes of his new album. As yet untitled, it is now due for release on the Epic label on September 15.*

The rescheduled dates will now run as follows: ***Dublin Olympic Ballroom*** *July 4,* ***Belfast Nugents Hall*** *5,* ***Folkestone Leas Cliffe Hall*** *7,* ***Cambridge Corn Exchange*** *9,* ***Bristol Studio*** *10,* ***Leicester Polytechnic*** *11,* ***London Town And Country Club*** *13 and 14,* ***Redcar Bowl*** *15,* ***Hull City Hall*** *17,* ***Nottingham Rock City*** *18,* ***Manchester Ritz*** *19,* ***Leeds University*** *21,* ***Newcastle Mayfair*** *22,* ***Glasgow Barrowlands*** *12.*

Tickets are priced at £7.50 except in Belfast (£8) and London and Dublin (£8.50). Tickets for the original dates remain valid for the new shows.

■ **MANTAS**, FORMER guitarist with the infernal **Venom**, has just completed work on his first venture since leaving the band, a solo album entitled **'Project 1'**.

The album is due to emerge on the Neat label in August, and Mantas will be undertaking some UK dates to promote the album.

The full track listing of 'Project 1' is as follows:

Side One; **'Let It Rock'**, **'Deceiver'**, **'Hurricane'**, **'King Of The Ring'**.

Side Two; **'Western Days'**, **'Winds Of Change'**, **'Desperado'**, **'Sayonara'**.

■ GERMAN METAL band **V2** will issue their debut album, entitled imaginatively enough **'V2'**, through the Noise label on May 30.

It was recorded at Berlin's Skytrak studios, produced by **AW Reich** and mixed by **Dirk Steffens**.

WINTER AT LAST

■ ***CINDERELLA*** *WILL release their long-awaited* ***'Long Cold Winter'*** *album on July 4 through the Phonogram label.*

It will be preceded by a single, entitled ***'Don't Know What You Got'****, on seven, 12" and CD formats on June 20.*

The album was produced by ***Andy Johns*** *and mixed by* ***Steve Thompson*** *and* ***Michael Barbiero****, and the full track listing is as follows:*

Side One; ***'Falling Apart'****,* ***'Gypsy Road'****, 'Don't Know What You Got',* ***'Last Mile'*** *and* ***'Second Wind'****.*

Side Two; ***'Long Cold Winter'****,* ***'If You Don't Like It'****,* ***'Coming Home'****,* ***'Fire And Ice'*** *and* ***'Take Me Back'****.*

Pic Paul Cox/LFI

■ **FASTWAY** HAVE just released their latest single, entitled **'Dead Or Alive'**, taken from their recent **'On Target'** album, on the GWR label.

Meantime, singer **Lea Hart** and guitarist **Eddie Clarke** are still on the lookout for a bassist, drummer and keyboard player to complete the line-up.

If you think you fit the bill, send demos, photos and a biog to Fastway, **c/o 15 Great Western Road, London, W9 3NW**.

■ US ROCKER **Tom Petty** has completed work on his debut solo album, which will be entitled **'Songs From The Garage'**, and will emerge on the MCA label this Summer.

The album's been co-produced by Petty, **Jeff Lynne** and **Heartbreakers** guitarist **Mike Campbell**. It is set to feature the likes of **'A Face In The Crowd'**, **'I Won't Back Down'**, **'Free Fallin'** and **'Zombie Zoo'**.

The likelihood is that Petty will not undertake a solo tour in support of the album, but instead will begin recording a new album with the Heartbreakers in the Autumn.

■ THE LINE-up of the 'Monster Mosh' at **Birmingham Moseley Centre** on June 18 has been finalised as follows: **Sabbat** will headline, with **Lawnmower Deth**, **War Dance**, **Toranaga**, **DT Warriors**, **Mortis Reign**, **Metal Messiah**, **Slammer** and **Infernal Death**. Admission is £5.

Promoter **Darren Russell** wishes to hear from more bands, as the Monster Mosh may become a monthly event. He'd also like to hear from bands wishing to gig around London, Birmingham and the Midlands. Contact him on **(021) 550 8601**.

■ NEW YORKERS **Hittman** have delayed the release of their debut **'Hittman'** album on the SPV/ Steamhammer label until August 10.

They'll be releasing a 12" single, a track from the album entitled **'Will You Be There'**, through Steamhammer in late June.

■ **IGGY POP** releases his new album, entitled **'Instinct'**, through the A&M label on June 27.

The full track listing is:

Side One; **'Cold Metal'**, **'High On You'**, **'Strong Girl'**, **'Tom Tom'**, **'Easy Rider'**.

Side Two: **'Power And Freedom'**, **'Low Down'**, **'Instinct'**, **'Tough baby'**, **'Square Head'**.

As reported in Mayhem a few issues back, Iggy's been joined by ex-**Sex Pistols** guitarist **Steve Jones** on several of the tracks.

■ ALBUM RELEASES on the distant horizon include a long-awaited return by **Ratt**. No details are available as yet, but a tentative release on the Atlantic label in July looks likely at this stage.

Also on Atlantic, watch out for **Manpower** releasing some new product before the end of the year, and new albums from **Kix** and **D'Molls** again scheduled for sometime this Summer.

■ US BAND **St. Vitus** have just completed work on their fourth album, entitled **'Mournful Cries'**, which is scheduled for an August release.

KERRANG!

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■ NEW YORK Hardcore band **Token Entry** have become the second band to sign the new Hawker record label.

They'll be releasing a new album entitled '**Jaybird**', a follow-up to their '**From Beneath The Streets**' debut of last year.

'Jaybird' was produced by **Dr. Know** of the **Bad Brains**, and features the likes of '**Pink Tings**' and '**Token Entry**', and the CD version will have an extra track, a cover of '**Born To Be Wild**'. The album is released on June 20.

■ **LISA DOMINIQUE** has extended her '**Jealous Heart**' UK tour. The new dates are as follows: **Aberdeen The Venue** June 16, **Glasgow The Venue** 17, **Edinburgh The Venue** 18.

Marino will be appearing as guest guitarist at all of the shows.

■ CONTRARY TO our story in Mayhem issue 189, Liverpool rock band **Tokyo** will *not* be touring with **Samson**.

Samson will be issuing a new 12" single, entitled '**There It Is**', and are currently arranging their own tour to coincide with its release.

■ **GOD**, THE Salt Lake City-based band whose monicker has been causing a bit of a stir of late, return to play **London Marquee** on June 12.

■ '**THE DECLINE Of Western Civilisation Part II: The Metal Years**', a new film about Heavy Metal, which stars **Alice Cooper**, **Lemmy**, **Ozzy Osbourne**, **Aerosmith**, **Poison** and **Kiss** among a cast of thousands, will open in the US this Summer, and plans are afoot for it to appear on British screens soon after.

The full track listing appearing in the film is: '**Under My Wheels**', performed by Alice Cooper and **Axl**, **Slash** and **Izzy** from **Guns N' Roses**; '**In My Darkest Hour**' by **Megadeth**; '**Gazzarri Shuffle**' and '**Glam Slam**' by **Simon Steel**; '**Little Gypsy**' by **Odin**; '**Life's A Bitch**' and '**Love Masheen**' by **Trikk Toyzz**; '**The Prophecy**' by **Queensrÿche**; '**Russian Winter**' by **London**; '**Colleen**' and '**Crash Landing**' by **Seduce**; '**Cathouse**' and '**Bathroom Wall**' by **Faster Pussycat**; '**You Can Run But You Can't Hide**' by **Armored Saint**; '**Born To Be Wild**' by **Mars Bonfire**, '**Me Against The World**' by **Lizzy Borden**; '**The Brave**' by **Metal Church**; and '**Cradle To The Grave**' by **Motörhead**.

The film promises to be 'fast-paced and furious' and 'an entertaining funny and controversial look at the musicians, music and lifestyle of Heavy Metal'. And as if that's not enough for ya, it's already received good reactions when previewed across America.

An accompanying soundtrack album, featuring the best bits of the above, will be released on the Capitol label and is reviewed in this issue.

■ **GLASS TIGER**, Canadian **Oliver**ian-approved rockers, release their latest album, '**Diamond Sun**', through the EMI label on May 31.

It's been produced by **Jim Vallance**, songwriting partner of **Bryan Adams**, and is a follow-up to their debut, '**The Thin Red Line**'.

■ ***DEF LEPPARD*** *will release a video history of the band, the aptly named '**Historia**', through Polygram Music Video on July 4.*

*The 18-track video covers Leppard's career from an obscure recording of '**Hello America**' from their debut album '**On Through The Night**', through TV footage in 1980, '83 and '84, and also includes no less than six tracks from the '**Hysteria**' album, finishing up with live footage from their recent world tour.*

Armageddin' it!

■ NEW RENAISSANCE records are currently putting together the '**Ladykillers II**' album, which is set to feature female-fronted bands as yet unsigned. Already set for an appearance are New York songstress **Ava Electric** and UK band **Wild!** who are front by ex-**McCoy** vocalist **Nikki Brookes**.

Wild! have contributed two tunes, namely '**Don't Look Back**' and '**Babee**'. NR are still looking for bands to appear, and interested parties should send a tape/biog to New Renaissance records, **PO Box 11372, Burbank, CA 91510-1372, USA**.

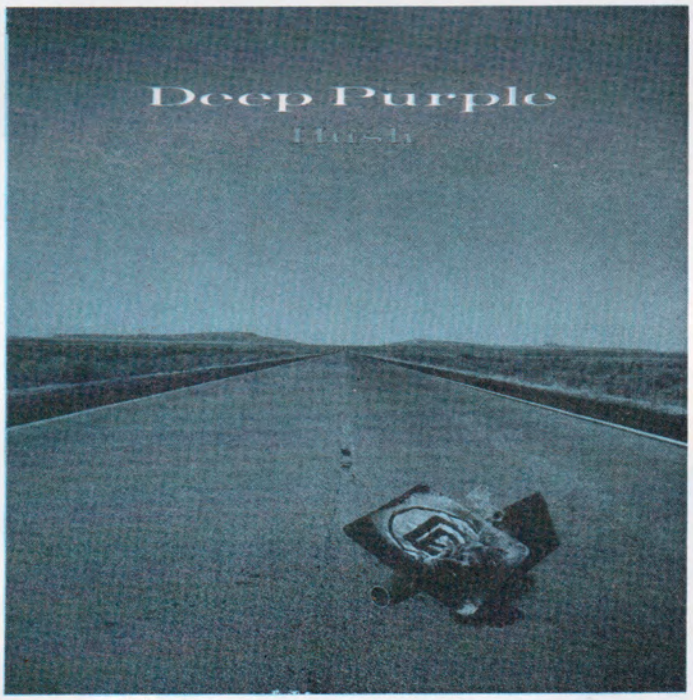
■ BIRMINGHAM THRASHERS **Sacrilege** will be going into the studio shortly to begin work on a new album, a follow-up to last year's '**Within The Prophecy**'. The new LP is due on the Music For Nations label in late Summer. It's untitled as yet.

BIG NEWS

■ *LITTLE BIG men **Killer Dwarfs**, the Toronto-based Metal band, will release their debut album for their new label, Epic, entitled '**Big Deal**' on June 6.*

The album will feature ten newly composed tracks.

Deep Purple



Hush

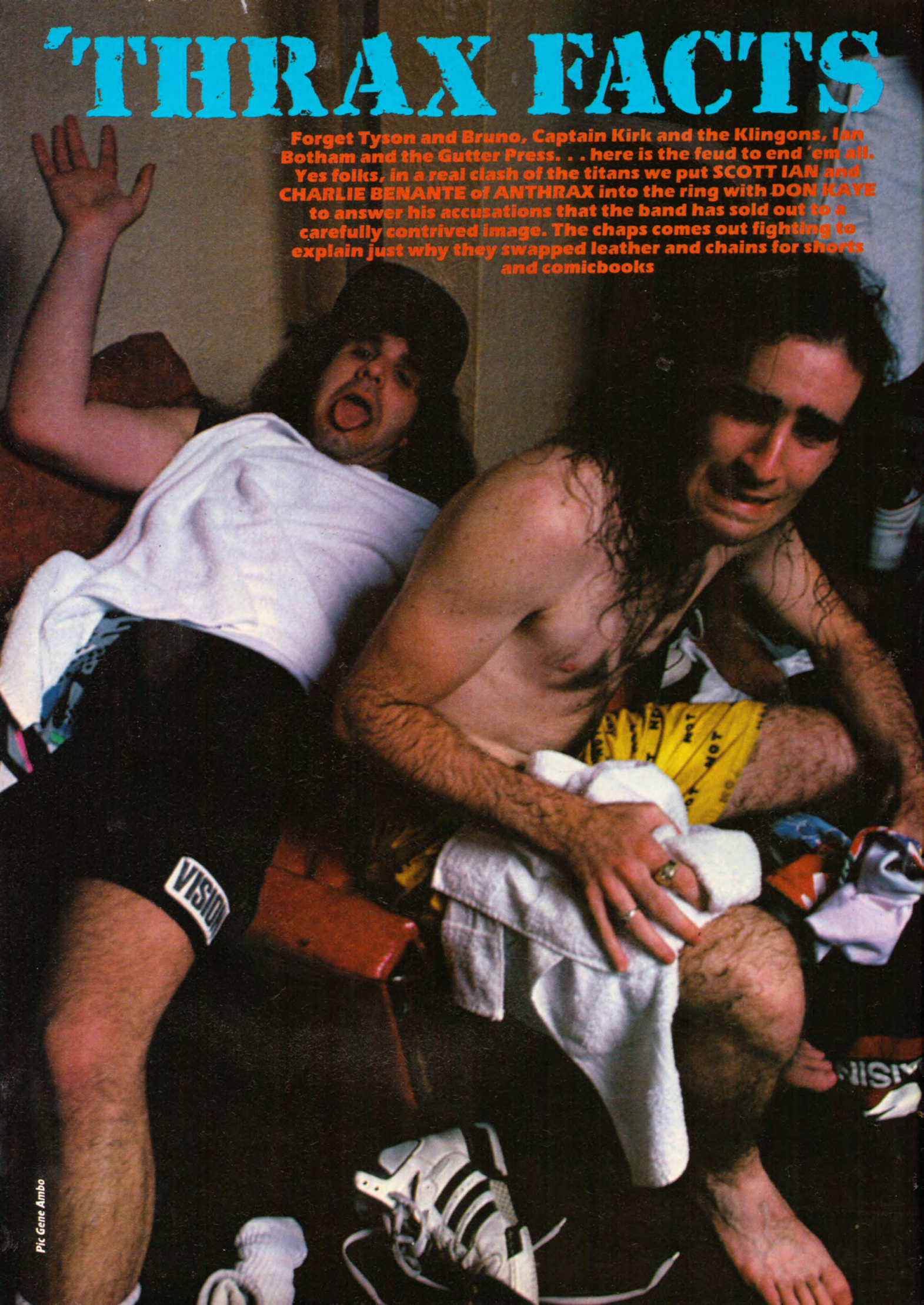
Dead Or Alive

Also on 12" and CD single
with extra track Bad Attitude
from the forthcoming live album cassette and compact disc
Nobody's Perfect

polydor

'THRAX FACTS

Forget Tyson and Bruno, Captain Kirk and the Klingons, Ian Botham and the Gutter Press. . . here is the feud to end 'em all. Yes folks, in a real clash of the titans we put SCOTT IAN and CHARLIE BENANTE of ANTHRAX into the ring with DON KAYE to answer his accusations that the band has sold out to a carefully contrived image. The chaps comes out fighting to explain just why they swapped leather and chains for shorts and comicbooks



Pic Gene Ambo

IT HAS not been a great secret that I am not an Anthrax fan, and I have voiced my opinions on the band in print several times, most notably in *Mega Metal K!* ish 9 in a review of their last New York performance, and in *Creem Thrash Metal* ish 2 (US), in which I criticised the band's image and music in a feature.

Howard Johnson gave the guys, specifically Scott Ian and Charlie Benante, a chance to have a bit of a go at me in the second part of his feature on Anthrax's Japanese tour (*K!* ish 179), but the guys didn't take the opportunity to answer some of my criticisms.

I responded to the words against me in Deathvine (*K!* ish 184) before realising that the whole thing was getting a bit silly. The only way to sort this out was quite simply for myself and Anthrax to confront each other and address the issues directly.

They readily agreed, and so Scott, Charlie and myself found ourselves in a pizza parlour down on 4th Street in New York's Manhattan district. The result is the following interview, and rather than rehash the issues here, you'll just see them as they come up in the dialogue.

The interview is edited only for length, and I make no judgements within. I asked the questions, and Scott and Charlie gave the answers . . .

The first thing I felt necessary to tell the duo was that I have nothing personal against them, despite what some may think: I was a fan in their 'Fistful Of Metal' days, and I respect them for the strides they've made in bringing Thrash Metal to prominence. I don't see myself on any kind of mission to try to hurt their careers.

Having said that, though, I have questioned some of the changes the band have undergone, as well as some of the things they've said and done in public, and it is these items which warrant discussion.

SO THE best place to start is: what did the guys find objectionable about the *MMK!* and *Thrash Metal* pieces?

"The main thing is that you talk about things that you say are contrived and false, but that's just what you think," says Scott. "How do you know something's false?

"Like when you mentioned the rumour that we had copyrighted the NY Hardcore logo. I know you didn't start that rumour, I know the people who *did* start it, but it's just stupid. It just adds fuel to the fire. We would never do something like that. It's been going on for six months now.

"You've also said our songwriting doesn't compare to that of Megadeth or Metallica, and that bothered me. I know it's just an opinion, but it seems like you throw it in just to antagonise us."

"Why does there have to be an article like this?" says Charlie, holding up *Thrash Metal*. "I don't understand why you felt you had to write this."

I wrote it because I felt that you'd changed your image drastically and contradicted yourself so much in the past three years . . .

Charlie: "I don't agree with that. We did what was comfortable to us. I hate to say this, but there are other bands you could say the same thing about."

Scott: "If we hadn't got big in the last year and a half, I don't think half this stuff would have been written. A lot of it has to do with backlash. It happened with Metallica, it happens to everyone.

"I can show you pictures from the very first show I wore shorts at. It was January 1986. I know that in 1983 I wore red and black leather pants. They're hanging in my closet to this day. But changes like that just come from the growth of the band. Back then, when Neil Turbin (ex-'Thrax vocalist) was in the band, everything was directed by him.

"Neil was into the whole big leather and chains and spikes thing for this band. We were never into that, and this is one of the reasons why Neil isn't in the band any more. He was always pushing us to go for a certain image . . . the guy had his picture taken with a f**kin' knife!

"Once Neil was out of the band, it gave us freedom to do what we wanted. The first thing we did was 'Armed And Dangerous', and you can see on the cover of the EP that the leather pants and all that shit were gone. We were just wearing jeans, and then I started wearing shorts because they were more comfortable.

"We didn't sit down one day and say, 'Let's all wear funny shorts, it'll sell a million albums'. Maybe if we *did* put our minds to a gimmick, it would really work well!"

CHARLIE: "THERE'S been three things that we've got shit about: shorts, comics and skateboards. Someone came down with skateboards and asked us if we would hold them in photos. We had a picture taken with these f**kin' skateboards and it became everything . . ."

Scott: "I had my board with me, and Danny (Spitz) had one with him, so the photographer asked us to put them in the picture. So all of a sudden, Anthrax are a skate band. We never said that. We enjoy skating, but that's it."

Going back to Neil, why was he allowed to have so much control over the band?

Scott: "Because at that time, in '83, when things started happening for us, and we did demos and started doing shows, we needed him. I went to school with the guy, I didn't like him, but we needed a singer so we took him.

"My brother was singing but he couldn't handle it, so we were at a point where there was always something coming up and we couldn't afford to kick Neil out. It would have hurt us to pull out of things that were happening, so we went along with Neil.

"Why do you think Danny Lilker isn't in this band anymore? Neil was behind that. It came down to him saying either Danny went or he went: And the day after he said that, he called Danny up and kicked him out of the band. I said to Neil, 'How can you do that?' And he said, 'I will never do anything with this band again if he stays'.

"I mean, there were problems with Danny besides Neil, but that's what it came down to, and we couldn't afford to lose a singer. If we told Neil that we weren't gonna wear leather onstage, he would've said, 'I'm not going onstage with a guy in jeans. This ain't the Ramones'. He would pick out clothes for us to wear! Plus, he wouldn't sing anyone else's lyrics, not mine or Danny's.

"Finally, though, after the tour we did with Raven, we knew we had to kick him out."

MOVING AWAY from Neil and the band's early look, I also wanted to discuss the band's musical approach.

In *Kick-Ass* fanzine, issue 29, you say there's a song on 'Spreading The Disease' (which wasn't then released) called 'Gung-Ho' which, "*We played as fast as we could play it, just to say, 'enough already'. Everyone can play fast . . .*" And you've also done songs with SOD, like 'Double Crew', which were specifically aimed at certain Speed-orientated bands. Yet now you've done 'Among The Living', which is a Speed-dominated album at a time when Speed Metal is very popular . . .

Scott: "You have to take it in the context of the time it happened. When we did 'STD', it seemed like every week there was a new Death Metal band coming out on some label. The whole purpose of SOD was that hopefully all these bands would hear the album and say, 'Well, we can't top that', and stop flooding the market with shitty albums.

"We felt there was no point in playing fast when so many bands did it. At the time of 'STD' we didn't want to play fast, we just wanted to blow it off."

So in 1986 Speed was out, but in 1987 it was okay to record a fast album?

Scott: "I guess it was. Because that's where we were in our minds in 1987. Maybe at the time we did 'STD' we were sick of fast shit, whereas when we were writing the stuff for 'ATL', it didn't bother us anymore.

"I don't harp on one thing for five years. I don't say I will never play another fast song for the rest of my life because it's not original. That's crazy! How many people have the same state of mind over the course of a year-and-a-half? I don't!"

Fair enough. Let's move on to another subject where some contradictions have arisen, mainly the subject of band image. Would it be safe to say that shorts, for example, have become an integral part of Anthrax? When people come to see you . . .

Scott: " . . . they expect to see them. If we all of a sudden came out looking different, it would be a big change. But we don't have to wear colourful shorts all the time. Lately I've been wearing cut-off grey sweatpants. I was the first one to wear shorts, then Charlie. Eventually, within eight months, everyone was wearing them. Joey was the last to do it."

So even though you've stressed that you're an imageless band, you've got an image . . .

Scott: "Yeah, but you have no choice. No matter what band you are, no matter how much you say you have no image, you have an image. Because, by having no image, that's your image! You've gotta wear something. Even if you go onstage naked, that's your image. It has become an important aspect of the band, but it's definitely not more important than the music – not to us, and we don't know who it would be more important to."

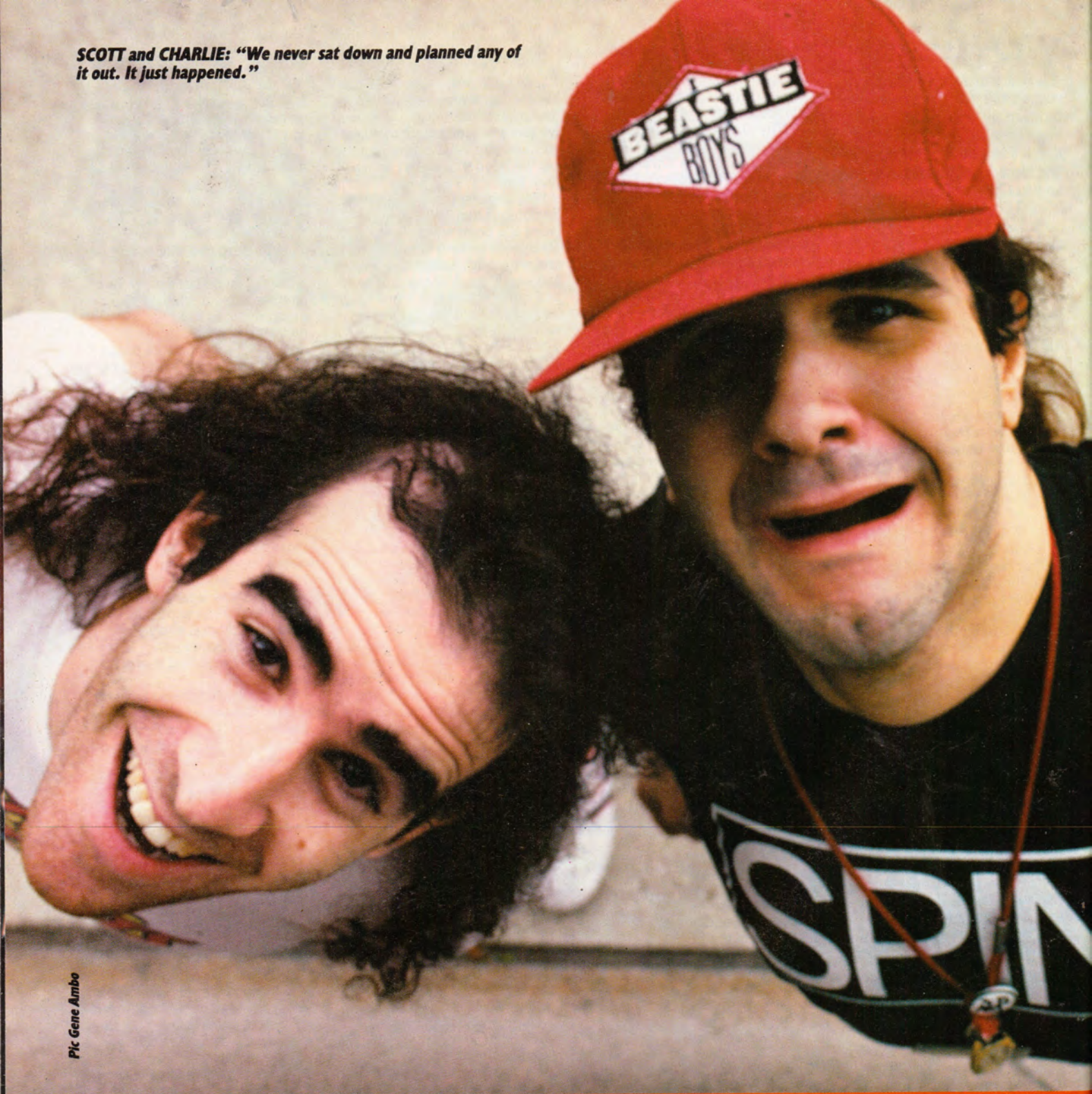
BUT YOU'VE been quoted in published interviews as putting down bands that change their clothes to go onstage – and you do the same thing! You don't wear shorts 24 hours a day!

Scott: "If I lived in Florida or California I would! I live in New York, so I can't. In that article (published in *Metal Mania* – not Ron Quintana's – in the US) I was referring to bands who have big hair and tons of make-up and who load themselves down with clothing, some of it women's. Let's see them come down here for a slice of pizza dressed like that! Just because I happen to live in a colder climate, that prevents me from dressing the same all the time."

Would you object if anyone in the band wore something different onstage?

Scott: "Not at all. I wouldn't object to anything. Well, obviously I would object if someone teased their hair and wore make-up, but no-one in this band would do that. I couldn't give a shit what anyone in this band wears. I wore shorts

KONTINUEZ OVER



SCOTT and CHARLIE: "We never sat down and planned any of it out. It just happened."

Pic Gene Ambo

'THRAX FACTS

FROM PREVIOUZ PAGE

and everyone else started wearing them. I can't see myself wearing anything else while I'm playing.

"What I *would* like to see is these bands who say that their image doesn't help sell records go out and play without their image, or live their normal lives with that image all the time."

Charlie: "We never sat down and planned any of it out. It just happened."

We mentioned the NY Hardcore logo briefly before, so to do with Hardcore . . .

Scott: "Anthrax as a band doesn't, and never has. We've never played CBGB's. No-one in this band besides me and let's get into that topic. Even though that rumour was untrue, you guys use that logo frequently . . .

Scott: "It was on our T-shirts . . ."

Charlie: "There's some stickers going around too, but those are bootlegs."

Now you say that you've put that logo on your shirts because you feel it's part of your roots and your NY background. But a lot of Hardcore and Metal kids agree that Anthrax have nothing Charlie have ever hung out. I hung out for about a year-and-a-half, but I stopped because the scene became beat. All the good bands like the Cro-Mags, Agnostic Front and the Crumbsuckers all stopped playing there. But that's where it came from.

"Now, of course, people crucify us for doing it, but no-one ever said anything when we had a giant NYHC logo on the inner sleeve of the SOD album! No Hardcore kids ever said anything about it. The NYHC thing, to me, people can just take the way they want to. I don't give a f**k what they think. We did it because we wanted to do it.

"I read what Ray from Warzone said about us in *Metal Forces*, that we were using it as a commercial thing, and obviously it *is* a commercial thing, because a kid sees it and thinks it's cool even if he doesn't know what it means. It's packaging. Then they find out what it means, and maybe they'll go out and buy a Leeway tape or something.

"I hear these kids complain that we put NYHC on our T-shirts, but isn't that giving them exposure? Maybe they don't want the exposure, but no-one ever told me that."

THE PROBLEM I see is that you say that only you two in Anthrax like Hardcore, yet by putting that logo on Anthrax

merchandise it represents the band as a *whole*, not just as "Scott and Charlie like HC . . .". That's misrepresentation.

Scott: "You're right. We probably never should have done it. But the bottom line is, I wanted a T-shirt with NYHC on it for me to wear, and that's how it got done.

"When the T-shirt manufacturer gave us the idea of putting something on the sleeve, I wanted that logo. And we had it sewn on our tour jackets too. Some people kept it, some people didn't. Danny pulled his off because he doesn't care what it means.

"Now I hear about certain New York bands ragging on me during their shows, when all I've ever done is say good things about them. What did I do?

"Plus, this shirt's been out for a year – why didn't I hear anything from the start? This shit only started in the Fall. I don't understand that. But the bottom line is we did it and it's done, whether it was a mistake or not."

Would you use it again?

"No, we learned our lesson. Next time we'll put New Jersey HC, we're always reading in magazines that we're from Jersey anyway!"

How do you feel about finishing at Number Nine in the 'Most Ridiculous Thing In Metal' category of *Metal Forces'* year-end poll? Does that indicate any kind of backlash to you?

"No matter how much you say you have no image, you have an image. Because by having no image, that's your image! You've got to wear something. Even if you go on stage naked, that's your image. . . " – SCOTT IAN

Scott: "To me, it means absolutely nothing. Polls mean nothing to me. I don't consider that bad. Maybe the kids who voted meant it in a bad way, but it means that the kid is thinking about us and is taking time to write in about us. I was voted in another magazine 'Second Most Wonderful Person In Metal' after Def Leppard's Rick Allen. What makes me the second most wonderful person? Am I polite?

"Maybe some kids are feeling alienated from us. That happens with everyone. You feel that way about bands you've liked. I feel that way about bands I started with years ago. I used to think Discharge were the heaviest f**kin' thing I ever heard, but those last two albums made me think they were the worst piece of shit ever.

"You're always gonna lose some of your base following, no matter what, because people always want you to be their own thing that no-one else knows about. And we did really well in the *MMK!* poll, which is also primarily Thrash fans, so what can you figure?"

IF THERE *is* any kind of backlash towards Anthrax, it may be because of an issue which lies at the heart of all my criticism of them.

Scott likes comics and skateboarding and features such items in publicity photos. Comics are immensely popular, and skateboards have become so once again. At the height of the success of the 'Nightmare On Elm Street' movies, Scott and Charlie, in SOD, posed for pictures with the actor Robert Englund costumed as Freddy Krueger. Scott writes songs based on Stephen King books, and everyone knows who he is. The band has cut a rap song while that music is reaching an incredible level of success.

Now while many kids enjoy this aspect of Anthrax, there are many who may see the band as just jumping on the latest trends or popular items in the media just to cash in on them. My final question is, was this all shrewd marketing, timely coincidence, or both?

"All these things are things that I've always been into," says Scott. "Is that a crime?"

"I can understand what you're saying," says Charlie, "but I hope by talking with us, you've found out what we're *really* like . . ."

"If you come to my house, I'll show you 19 boxes of books and eight skateboards!" adds Scott.

No, Scott, that's okay, but I will say that I do believe you are sincerely into the comics, the skateboards, and all the rest. However, I've talked to you about it. Most kids don't. What will they think, and can it hurt the band?

Scott: "I never thought it was a problem! I don't know what's gonna happen with the next record, either. I'm writing a song about the book 'Misery', but I'm not writing about comics again. That doesn't mean I won't hold a comic again in a photo. As far as I'm concerned, if a kid sees me holding a comic, then goes out and buys that comic, that makes me happy, 'cause maybe I've helped that comic find another reader!"

Sincerity or cynicism? A question that one may ask about many bands, and one that I had to ask about Anthrax. I asked the questions, they gave the answers, and as far as I'm concerned, the matter is settled between Anthrax and me. Let everyone else decide for themselves.

Band Of Jo(d)y

For 1988, the JODY TURNER game-plan is to punt the ghost of a certain girlie three-piece into touch and get down to the business of rockin' till she drops with the Jody Turner Band. CHRIS WATTS mentions the old outfit once, but gets away with it

"WE'RE NOT three little girls anymore. We're all adults and we're a mixed band. I *still* hear 'Get 'em off!'. I swear, if I hear that again . . . "

Jody Turner has just turned 25 years old. For as long as she can remember she's been cruising Europe with two other little girls as Rock Goddess. Until one little girl got pregnant and the fairy-tale had to stop.

"Dee (O'Malley) was tragic. She got pregnant like a bolt out of the blue. We'd done loads of rehearsals and were just about to go out to the States. We had to stop then and look for new members. No one really worked out after Dee."

Today Jody Turner is wiser if not wealthier. The grand riches that were promised Rock Goddess never really materialised. Their deal with A&M fell through amicably after three albums and to all intents and purposes the doors had closed.

But no one keeps the Turner family down for long. In the Spring of this year John Turner – Jody's father and a veteran of the music scene for 30 years – unveiled Jody's reincarnation. Under the impression that the venue was about to close, they hastily booked a slot at the Marquee and pretended to never look back.

"Me and my Dad sat down and had a long chat," says Jody over tea in a local kebab hang-out. "I had about a week off and then we just said, 'Right, let's get back out there. I'm going to go solo, get some guys in the band. Basically to keep the all-girl thing intact was difficult. The musicians just aren't there. They just don't exist.

"Julie (Turner) said she wanted a few months off to herself. I mean, she's been doing this since she was nine years old! She wanted a long holiday. She literally did nothing for about two months."

Right now Julie's at home trying to sort out the problems of going blonde. In her efforts she's passed most colours of the rainbow and more. Meanwhile, big sister is making the point.

"This is absolutely *not* Rock Goddess with two guys, OK?"

I SPILL MY tea and surrender. Guitarist Gavin Taylor and Phil Manley-Reeve (bass) are mates from up-North. Gavin talks whilst Phil smiles. Both are dues-paying members of the club circuit, Gavin a one-gig refugee from Mammoth.

"I remember reading *Kerrang!*," comments Gavin, "and seeing pictures of Jody and thinking, God, what it must be like to be a megastar! Now I'm sitting across the table and she's kickin' me shins black 'n' blue. I never listened to a lot of Rock Goddess stuff. I'd hear a few things. I was expecting someone hard before I met her. That was Jody's image. Y'know, the Turner look! Once you get to know her she's really quite quiet."

Jody croaks with mirth and helps herself to his cigarettes.

"For a while," Gavin continues, "we're going to get the Rock Goddess tag all the time, but I hope people see me and Phil as a more integral part of the band."

Yet with Jody and Julie in the band those assumptions are going to travel thick and fast. The music is similar even if the arrangements have grown up. Jody will not wear short skirts and fishnets, and Julie will not play a drum solo. This they accept and will even let ride for a while. Until the Jody Turner Band can be seen as Rock Goddess' elder sister.

"The point is to have a good time," Jody enthuses. "It's just rock 'n' roll. Oh, God, that sounds horrible! I never said that!

"But it's just going along, having a drink, and seeing the band. If you go away having enjoyed the show then the band's succeeded. A couple of the songs have a message. There's one about war ('War To End All Wars') and one about Marilyn Monroe ('The Blonde Is Dead')."

Her naturally sparkling eyes are momentarily misty. "We don't want to preach and say 'this is what you should think'. It's more like my opinion. I find the subjects interesting to write about, especially Marilyn.

"I've been a bit brainwashed by Marilyn because my sister and my Dad read a lot about it. The whole political cover-up of her death. They've got all the books and you realise there was a hell of a lot more to it. It's difficult to condense into two verses and a chorus, but it's something to get your teeth into."

"When we played 'The Blonde Is Dead' at the Marquee," adds Gavin, "people were singing along to the chorus. Even though it was the first time they'd heard it. It was totally weird. There's a lot of things to listen to in the set."

Pic Ray Palmer

JODY TURNER effortlessly delivers a classic 'Jody Turner look'

JODY TURNER is really what you'd expect. She thinks and talks for herself and insists that Jefferson Starship's 'Jane' is the song she'd take to her grave. Despite her experiences with failure and depression, 25 isn't too old to be a fan. But has the Rock Goddess sales-pitch given her an unfair advantage?

"Yes, it's easier," she says, "because John can phone people up and get to talk to them. He can pull people out of the hat. We've got a head start and that's really all. We've worked for it though.

"We've slogged around and we're doing it all again now. We're bustling off to Poole and places, setting up the kit, catching colds, doing the gig and coming home at six o'clock in the morning like walking zombies. The one thing about this band is that we're a real gigging band.

"The (music) industry can be desperately hard on you, but if you get up there it can also be very kind. You have to learn the pitfalls to avoid them. What the average person thinks – long hair, drugs, drinking – it's got sad connotations. This band is just about playing on a stage and gigging hard. That makes it all worthwhile."

John Turner, sometimes unfairly called the fifth member of the band, is proudly watching his daughters' progress. He's ready for a deal at the drop of a hat, but would like to hear that album played live before he goes hunting. This time, without the connotations of gymslips and hockey sticks, the Jody Turner Band have hit it right.

"I really do believe," Jody says, "that if you keep going then you *will* do something. We will just keep slogging forever."

Until she's 90, at the very least, and people stop shouting 'Get 'em off!' Norma Jean would sympathise with Jody Turner.

TIGERTAILZ: Pepsi Tate, Kim Hooker, Ace Finchum and Jay Pepper (seated) – "you do get more women lookin' like this"

Pic Ray Palmer

KOMMUNIKATION

Say it loud to* Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

MEGADETH: putting a mega foot in it

MEGA MORONS (I)

MIGHT I, through your magazine, address a few comments to Messrs Mustaine, Ellefson, Young and Behler – collectively known as Megabros – regarding their recent Hammersmith Odeon gig.

1) The performance itself was excellent, marred only by indistinct vocals and Diamante Dave's obvious unease at being back at Hammersmith.

2) Unsung hero of the night was Dave Ellefson who, from where I was standing, seemed to be directing the entire set and maintaining the band/crowd empathy at the same time (Mustaine'll probably sack him now).

3) This is where the bitchin' starts. After the gig the usual crowd of about 100 or so fans gathered behind the barriers either side of the stage door. Ten minutes later the 'stewards' moved one barrier all the way back to the main gate, for one of two reasons: a) to make enough room for Mustaine's ego, or b) to avoid Mustaine being contaminated by fan contact.

Those of us who were quick enough were 'allowed' to walk past the stage door to the barrier at the rear of the building, thus affording us a better view of the stage door.

There then followed an hour's wait punctuated by good-humoured banter, obnoxious-smelling farts and repeated requests for the band to come out and sign autographs until . . . the big black limo drew up and parked about six feet away from the stage door. Shortly after, the road crew approached our barrier and showered us with a handful of plectrums. During the scramble for these, Megabros dived into the limo and promptly f**ked off.

So now Mustaine and Co think they can act the megastars, do they? Well I've got news for them: Anthrax, Metallica, Dio, Ozzy and even the mighty Maiden (whose new album sleeve sucks, by the way) have enough respect for the people who made them successful (ie the punters) to take the time to sign a few posters, sleeves, programmes and tickets after a gig, and they all blow seven shades of shit out of Megabros when it comes to live performances. Alas, Mr Mustaine, the fans won over by the live show were lost after the gig because of your blatant disrespect for them.

In ish 187 Steffan Chirazi described Mustaine as a 'temperamental genius' and reckoned that to try and understand his ways would be maybe to ruin them. OK, Mustaine may be difficult to understand but he's dead easy to describe: an arrogant, conceited, immature, moody, self-centred w*nker with serious ego problems. As he stated himself in the same interview, ' . . . genius? I dunno. How about asshole . . . ?!' Yeah, you're dead right, Dave!

Personally I'd like to kick him where it hurts most (his pocket), but so long as Megaduff continue to turn out material of the quality of 'Peace Sells . . . ' and 'So Far, So Good . . . So F**k Off We're Not Signing Any Bloody Autographs', then I'll continue to buy it. But do us all a favour Dave, acquire a modicum of maturity and respect for your fans and then you might stand a chance of keeping them. **S Adamson, New Barnet, Herts**

MEGA MORONS (2)

I AM writing in disgust about the 'Victory to the IRA' comments made by Dave Mustaine at Megadeth's recent gig at Antrim. Just who the hell does this guy think he is? Apart from sending half the crowd wild with anger he hit upon a very tender nerve which up until now has been avoided at all Metal concerts, and rightly so.

What the hell has the IRA or any other terrorist group got to do with music? I'll tell you – sweet FA! They have hurt and lost a lot of fans with their stupid comments, so on their own heads be it. A final message to Megadeth: don't come back! Ulster needs more Metal bands to come over and play gigs, but not assholes like you. **Walker, Belfast**

MEGA MORONS (3)

WE HAVE been readers of *Kerrang!* from its conception through to its illustrious rise (a bit of ass-kissing there), but until now we've never been moved to write a letter. However, after seeing Megadeth at the Antrim Forum recently, we felt compelled to write.

I'm not complaining about the music (it was excellent, despite the worst sound I've ever heard), but about the bullshit that Dave Mustaine spouted at the end of the gig. It all started with 'Give Ireland back to the Irish', then proceeded to 'Power to the IRA'. I find it disgusting that a so-called 'voice of the people' should give vocal support to a terrorist organisation. Does he not know that he nearly incited a riot?

I am just sick and tired of people coming from America and bullshitting about something which they know nothing about. The only facts that he had were the pictures of violence transmitted on TV which are totally distorted, as Paul Miller has realised. So Dave, f**k off if you couldn't be bothered to learn the facts before shooting your mouth off. **The two Splodges, Belfast**

PS Thanks, Paul, for the cool review. Onslaught were mega!

BOG OFF, LOOOZERS . . . (I)

HAVING JUST read the Poison article in issue 188, it is clear that you should have withdrawn the cover pic, *and* the entire feature on the basis that all publicity is good publicity. You should now refuse to carry any more features on the band, supplying only the bare minimum of information such as tour dates and album release dates. **Jim Campbell**

BOG OFF, LOOOZERS . . . (2)

FORGET ALL that Farrano/Trippe/Sixx crap, I've just discovered something far more interesting and important. Someone has replaced the *whole* of Poison!

The facts speak for themselves; Poison were once a great band out for a good time and to play some serious rock 'n' roll, but look at them now – a bunch of dickless shitheads who don't give a damn for anyone – record company, media and least of all their fans (everyone who gave them their breaks in the first place).

They disappointed everyone by cancelling their support slot on the Leppard tour and also the Donington appearance. Besides that, they can't produce a decent record anymore either.

So Poison FOAD, we don't want you. And Guns N' Roses would have blown you offstage anyway. **W Axl Rose's pierced nipple, Bristol**

IT'S OKAY

DEAR MICK Wall and Ross Halfin,

Sorry. **From all Poison fans** (the ones that are left!)

'CHICKS WITH DICKS OK' SHOCKER!

I ALWAYS thought *Kerrang!* was the best mag on the market, but now it seems if you want a good review, you've got to f**k off somewhere else.

OK so not everyone's into Poison, but they'd have got a better review for their album and live gig from a Hardcore fan. The last two *Kerrang!*s have had the attitude, "Let's piss off Poison and give them some shit". It's not their fault that their security guards are bastards, and if they were sharp with Mick "I lick Iron Maiden's arses" Wall it's probably because they'd just come offstage and wanted to relax.

Take it from me, the album is excellent, especially songs like 'Tearin' Down The Walls', 'Back To The Rocking Horse' and 'Your Mama Don't Dance'. It's *different* from the first album but just as good, so do yourself a favour and buy it. **Mark, Carlisle**

DANGLIN' DEL-BOY DOES IT AGAIN

I READ Derek Oliver's review of the new Queensrÿche LP 'Operation: Mindcrime' with great interest and, being a 'Rÿche fan, duly purchased the said vinyl upon the microsecond of its release. Obviously Derek enjoyed listening to the album, but some of the things he mentioned in his review I believe to be wrong.

He wrote that the 'storyline' had some obvious missing pieces, like a patchwork of random thought. Now I have been listening to the record and reading the lyric sheet for hours, and I have come to the conclusion that this is without a doubt the most flawless, fascinating and ingenious 'concept' album ever made. There are no holes, no missing pieces in the storyline, and everything that is necessary is included.

Then Derek goes on to say how the two songs 'Don't Believe In Love' and 'Breaking The Silence' bore 'little significant relationship to the storyline'. After studying the lyrics for about three or four hours, I came to the conclusion that he's talking bollocks!

Both of these songs contain information vital to the story, and were certainly not a 'frantic effort to finish the project quickly'.

Had Derek spent as much time listening to the record as I have, I doubt that he would have reached these rash conclusions. I'd just like to finish by saying how excellent this album is; the songs, the story . . . the hole in the middle (the record sleeve, however, is shit!) Compare this masterpiece to Iron Maiden's so-called 'concept' LP 'Seventh Son Of A Seventh Son' (which really is just a collection of songs based loosely around the same subject) and you just have to laugh. Buy or die (as they say). **Simon 'Nodding Dog' West**

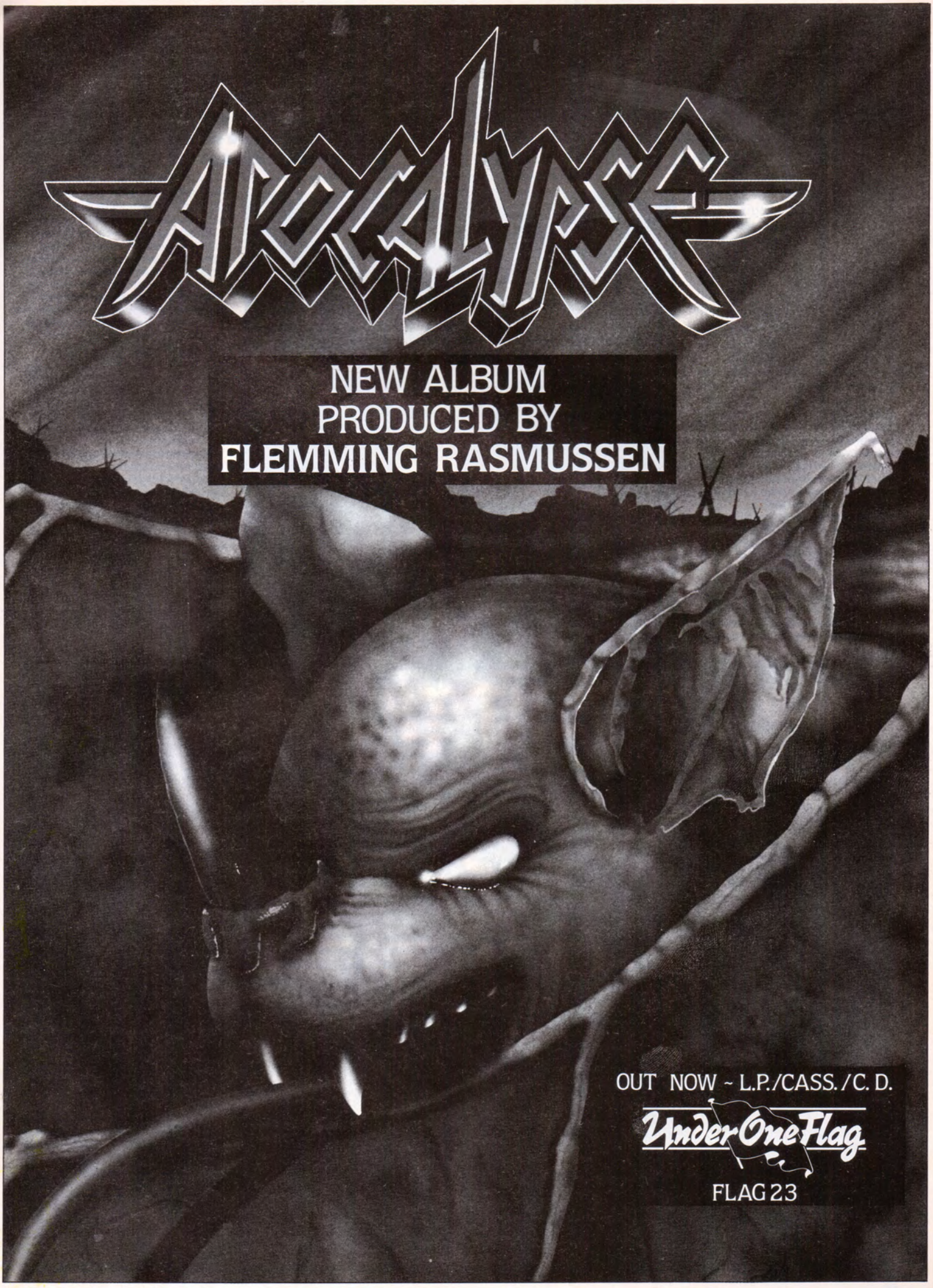
DOG EAT DOG

I WOULD like to raise a few points with JC of Gloucestershire (see Kommunikation 188), in defence of me and my fellow 'Readerkillers'

1) None of us may be Marilyn Monroe, but at least we're game little bastardz for entering.

2) Having had our photoz printed, people know what we look like – how about you JC, you anonymous gobshite? (Come to that, *who* are you?)

3) By simply sending photoz in, we left ourselves fair targets for anyone to sling insults at us. That takes balls, anonymous shit throwing doesn't. **Space Kadett 0013, Wicked Bitch**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Disgraceful Behaviour

'No Place For Disgrace', the second album by Phoenix Phrasherz FLOTSAM AND JETSAM, has already been acclaimed as 'one of the major Metal efforts' of the year. Now, the band tells ELIANNE HALBERSBERG, they're planning an even *heavier* follow-up and a few surprises too . . . like melody, bluegrass and jazz (*shurely shome mishtake – Ed*)

HOW FONDLY I recall bringing home my very own copy of 'Revolver'. All those hours spent before the stereo, weeping daintily into my handkerchief as Paul McCartney's voice relayed the plight of poor Eleanor Rigby. Feeling such kinship with the dear girl who *'died . . . and was buried along with her name.'* Oh, what tragedy!

All this was to change in 1986, when Sacred Rite re-recorded this gem in full Thrash brutality. No more tears. It was time to clench my fists, throw them skyward, and scream along about, *'All the lonely people – where do they all come from?'* It took some getting used to.

I had just begun to cope with this untimely shock, when who should come along but Flotsam And Jetsam with their new album, 'No Place For Disgrace'. And what do I find closing Side One? A blistering rendition of Elton (First True Love Of My Life) John's 'Saturday Night's Alright For Fighting'. Is there no justice in this world?

In fact, it must be confessed that the song lends itself perfectly to the Thrash/Speed genre in its sheer aggression and fist-flying nature.

"We were sitting around thinking what we could cover, whose song we could wreck," drummer Kelly Smith remarks. "That was a real good one; it's cool and it's going to be known for a couple of generations. Five to seven years of people have already heard it."

Smith and guitarist Mike Gilbert have united at Gilbert's home in their native Phoenix, Arizona to offer the truth, the whole truth, and nothing but the truth as to the making of 'NPFD'. Two years have passed since their last album, 'Doomsday For The Deceiver'. During that period, Flotsam began their journey through the revolving door of personnel. Bassist/co-founder Jason Newsted defected to Metallica. Smith, Gilbert, guitarist Ed Carlson and vocalist Eric AK were adrift just prior to touring.

In stepped Phil Rind of Sacred Reich (Reich, not Rite – no Beatles songs involved here!) for three weeks of live dates. Then, Sentinel Beast's Mike Spencer was hired, but not until he was squeezed out could Flotsam resume business as usual. With Troy Gregory now a full-time member, they're a happy lot indeed.

"As soon as we kicked Spencer out, the band started to happen again," Gilbert begins. "Everyone came out of their depression when we got Troy, who's a real psychopath. He needs help upstairs."

NEW BASSIST Troy Gregory: "a real psychopath"

"His mind is twisted bad!" Smith offers.

"We wasted a year with Spencer," Gilbert continues. "Every riff I wrote, he dogged. He was an obstacle."

"That's a good word for it," Smith agrees.

"I regret it totally," Gilbert says. "He didn't want to practise and we even did it without him a couple of times. But people liked him. Eric and Ed got along with him until the end. He didn't know what he was doing."

"He tried to become powerful," Smith chimes in.

With Spencer still in the group, Gregory was hired in Los Angeles.

"He came and talked to us at a show we did at the Country Club," Gilbert notes. "We were looking for someone with a personality. We knew he was good. He had no ego trip, so we said, 'Let's take a chance'."

'NO PLACE For Disgrace' was recorded and mixed in six weeks, a month longer than the making of 'Doomsday . . . '. While the Flotsams push themselves to the limit, calling their music "sacred", Gilbert is quick to admit and defend:

"There are mistakes on the record. I made a couple and I like it. I don't want it perfect. I want it to be a real person doing it, not mechanically done, which a lot of records are these days."

For the uninitiated, Flotsam could be dismissed as yet another Thrash 'n' bash outfit where each album sounds like one long song with a single machine-gun riff based on the impressive dexterity of one extended chord. 'NPFD', however, is multi-textured and despite its L-O-U-D tendencies, it varies in moods, themes and dynamics.

"A lot of Thrash bands don't care for harmonies," says Smith. "They're into speed and heavy rhythm sections, whereas we like more classic leads."

There has also been a shift in penmanship since Newsted exited the picture. Of late, Smith and Gilbert are writing the material, which now covers a broad spectrum of subject matter, unlimited in nature.

"Jason wrote a lot of fantasy stuff," Gilbert cites. "We want to write true life stuff. I hate writing lyrics because they always sound stupid, but the other guys are real good at it. We want people to walk away from our shows and maybe learn something they didn't know. Like the terrorism thing – stuff that a lot of people don't think or care about and we can make them care. I don't think there are limitations to what we can write about."

A QUICK LESSON. Always remember, all you aspiring interviewers: never, *ever* allow yourself to be placed in a situation where there are more of them than there are of you. Nine times out of ten, all hell instantly breaks loose.

Efforts to outwit one another with what usually prove totally non-humorous quips. Both talk at once or neither talk at all. Worst and by far most frequent, they share inside jokes, generally at the writer's expense.

However, there is something to be said for Flotsam's interviewing skills. Despite the fact that Smith and Gilbert are on the telephone together, they field questions with remarkable professionalism. No tasteless jokes, silliness, or attitude. Best of all, no nervous breakdown for the writer.

Regardless of their youth and brief introduction to the business, they are surprisingly mature, focused and diplomatic.

"The business end must be taken seriously," says Smith. Hence, they pay special attention to what they say and how Flotsam are represented.

"We won't do anything morally f**ked up," Gilbert explains. "And we won't preach. When we put a song together, sure, we could preach if we wanted to, but we turn it around so it doesn't sound that way. It's a matter of how you word things. We can do what we want. I wanted to write a song about evangelists because I don't believe what they're doing is right. They've got power over the powerless and get money for nothing. Our views are realistic, but we won't push them."

Smith: "We state opinions and don't demand anything from anyone."

"We won't say anyone sucks, either," Gilbert continues, exemplifying a most admirable quality. "Personally, I don't think anybody's got the right to off anyone. Anybody who is on a record must have something to offer or they wouldn't be there. People who talk are usually still in their rooms practising."

"It's jealousy," Smith agrees.

They have no objections to the Thrash tag, a topic of conversation that somehow leads us out on a tangent.

Smith: "It doesn't matter. We're just a band. People can call us what they want."

Gilbert: "My riffs are rock 'n' roll. I'm not into garbage chords. I write stuff people can listen to, chords with melody."

Smith: "An orchestra-type feel. Feeling is what we want, not all-out aggression."

Gilbert: "I'm getting into punk lately – cool, fast, rock 'n' roll. Our next record will be so heavy; people are going to freak!"

Smith: "People will freak because a lot of them thought 'Doomsday . . . ' was wimpy. We think this album is way better."

Gilbert: "I hate that record." ('Doomsday . . . ')

Smith: "We were learning and

we have to live with our mistakes. We had the tunes a year or two before we recorded the album."

Gilbert: "We had problems with previous members. They've been sidetracked by certain things. A girl will do that."

Smith: "We mostly got everything out of the way before bringing anyone else in. We planted it in their heads – nothing comes before the band."

AS THE FLOTSAMS pause ever so briefly to catch their breath, the opportunity is seized to toss in a question: with Phoenix not exactly the cultural hub of the rock 'n' roll industry, did they ever give thought to relocation? Los Angeles, perhaps?

"No way!" Gilbert announces. "Every time we go there, we have a crummy time!"

"People think LA is hot," says Smith. "We're happy at home. We never played any club circuit until we got signed to a record company. We played Phoenix and it made us try that much harder."

"You can play in one club that holds 150," Gilbert jumps in, "or the Celebrity Theatre, which holds 2000. If you're in between, there's no work. Most bands here who do clubs are poseurs. There aren't too many Thrash bands."

"The biggest mistake bands make is to sit in their town playing and thinking someone will show up and sign them," Smith states. "Or they get signed and do nothing. With Metal Blade, the plan was not to expect the label to do everything. So we pushed on our own with the label

FLOTSAM AND JETSAM: "Feeling is what we want, not all-out aggression"

and that's how we got known so fast, and now Elektra have signed us. Local bands don't really know how to make demos and write to magazines. Jason just had a knack for it."

Being picked up by a major has had no effect on Flotsam's direction, according to Gilbert.

"We never felt pressured because we do what we want and enjoy it. The label signed us because of 'Doomsday . . .' and what we're all about."

Which is not to say they aren't ready to branch out and experiment. Thrash musicians, they admit, tend to be cast aside as Neanderthal no-talents with a monosyllabic range.

"On our next record, I'd like to do some bluegrass or jazz, just to show our versatility," Gilbert comments. "People may not get into it, but I think it's important that we show what we can do – the band-of-all-trades! I hate it when people overlook . . . I'm sure I can do a lot of stuff that known people can't, cool stuff. Kelly is a great drummer and I know the things he can pull off. When we practise, we do country and funk songs and it sounds good."

"If you play Metal and hear it all day, you get bored with it because there's only so much that's listenable," says Smith. "I took a year of lessons and Rush, Missing Persons and Zappa were the material that taught me. It's really hard to play and takes a long time to learn by ear. I started out playing Metal, and branched off, learning and practising other styles."

Public dismissal isn't their only grievance.

"I don't like how everyone who's got a band together for two months gets signed," says Gilbert. "We worked hard, went through a lot. A lot of groups have, and it makes me mad that bands who just got together and all sound the same get signed so quickly."

"Where is the radio support for bands like us?" Smith asks. "The PMRC has had a lot to do with that. Radio thinks airplay is not necessarily what Thrash needs, but the audience is there, so why aren't they playing it? They overplay the bullshit."

"I don't want to even hear most of the new Metal," Gilbert says. "I listen to the stuff I grew up on, like Kiss and AC/DC."

"They call it new Metal and it isn't even Metal," Smith laments. "For instance, they call Bon Jovi Metal. How can you prove that? It's heavy rock, maybe."

FLOTSAM AND JETSAM, they insist, stand apart from the mainstream based on attitude, talent and songwriting.

"We let our personalities flow," says Smith. "We have fun. Everybody was a fan at one time and we still are. I hear a tune as a fan and I can tell in the first five or ten minutes if I'll like it. That's the way I approach songwriting. If I'm a fan and I don't like the song, why should we keep it? I don't feel we're so great that we can write and go, 'Yeah, that's good'. I look at it from the outside.

"Troy has also added new energy," he concludes. "He gave us confidence when we were down and got things flowing for us. We're a family, we watch out for each other and try to keep each other out of trouble as much as we can. We've been together quite some time, we've waited a long time for things to happen and we're finally getting somewhere."

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Glad To Be Glam

Glancing in his rear view (compact) mirror one day, RAY 'man with no plan' ZELL caught sight of the future of Glam with no sham. Chicks with dicks TIGERTAILZ (for it was they) are now fully made up – with new singer Kim Hooker – and sittin' pretty, posed and poised for stackheel stardom

REMEMBER THE diamante-encrusted glam throne that waited patiently atop an endless red-glittered carpeted stairway? Y'know, the seat-of-supremacy that the mighty Wrathchild held in sight but just couldn't reach in their cumbersome Blue Peter stack-heels? Well it sure as hotter-than-hell looks like Blighty's more calculatin' fillies with willies Tigertailz have skipped by 'em in daintier footwear and are about to place their immaculately painted butts on the hallowed bog-seat.

Last year they more than proved 'emselves a force to be reckoned with as a live act, and released the imaginatively titled (and yes – I *am* jokin'!) 'Young And Crazy' album on MFN. Not a startlin' debut, hardly capturin' Tigertailz' full leap-a-tall-buildin'-in-a-single-bound glory, yet provocative enough to remain in the indie HM charts for many a moon.

But then, just a few months back, horror upon horrors, came da newz that almost rivalled the thermo-nuclear overload on Boss Barton's pacemaker when he heard the 'Rocky Shades to join Discharge' rumour! Yeah, Steevi 'I've got no strings to hold me up' Jaimz was out on his heelz, not to mention his li'l immaculately painted butt! Why, even the Zell couldn't keep the mascara to stay in place due to the genuine tears of despair that streamed down perfectly formed cheeks!

Who in the whole of increasingly Great Britain could replace the two-foot dynamo? The blond-bomber who would pick a fight on anyone outside of Notty Ash proportions?! Well, in comes one Kim Hooker, bassist (yes, bassist!?) with taffy scuzzies Ran-Kelson. And out comes the 'Livin' Without You' 45, which already has the all-important-in-these-matters nod of approval from ye Editor, and is proof positive that the semi-Welsh pouterz with plonkerz are back lipstick killin' and twice as willin'!

I MET up with the Tigerz on the roof of the Music For Nations offices (just before the recent move) in tacky ol' Carnaby Street, with almost enough beer and more than enough sun. The chicks with dicks were suitably decked out in off-duty rock-star attire, and new chick, Kim, actually *did* turn out to be of oriental persuasion. Anyway, boppers, we shoot-the-rap (chortle!) for a while and the subject, surprise-surprise, turns to the Glam genre as a whole.

"With other bands," explains the perpetually poutin' bassist Pepsi Tate, "they seem to be either into the music 100 per cent or into the image and lifestyle 100 per cent. Bands into the 'lifestyle' don't have much commitment to the music. That's what we want to change."

"That's why it works for Wolfsbane," adds guitarist Jay Pepper. "They genuinely believe in what they're doing, it's their way of life."

"The only reason most of the rest are in a band," says Pepsi, "is to parade themselves, and we're not. Honestly. Obviously most bands form to get pissed, get f**ked . . ."

"Join a Glam band, an' pull blokes," says Kim in a voice that'd be better suited to a bloke drivin' a combine harvester!

"That really pisses me off," sneers Jay. "I mean, it's 1988! Surely people realise the reason we do it (wear make-up, etc) is to get more women. And you *do* get more women lookin' like this, y'know. I mean, if you look like an ugly old c**t, that's all yer gonna get.

"It basically boils down to the fact that all women are lesbians!"

I put it to the boys that maybe they'll be bored with the ol' powder-puff an' lip-gloss by, say, their third album. This is received by a unanimous "NOOOOOOO!"

"They *all* sell out," complains Jay. "The Crüe an' all that, they just get pissed off an' can't be bothered to put it on.

"I'm sure bands like Mötley Crüe and Poison didn't mean it in the first place. That's why they do it for however long it takes – then they drop it."

At this point it is politely suggested that Kim tells yours truly the 'Gene Simmons story'.

"I was 15 when I met Gene Simmons, he still had his make-up, and the emotion was just too much, so I just pulled him down – and kissed him (!). And his security guy said, 'Look, we've got a f**kin' faggot over here!' But I didn't mind. I went home and still had his grease-paint down the side of my face. So I wiped it on a T-shirt and framed it!"

WHAT OF the forthcoming 45?

"It's actually produced by Tim ('Dinky') Lewis," informs Pepsi, "we've worked with him for a long time. If what we're playing is shit, he tells us. But Guy Bidmead was the icing on the cake.

"With 'Young And Crazy' we were aiming at a particular little market, but now we've got something that we can play to anyone at all."

"Yeah, it's universal," says Mr Jay Pepper. "I mean, I'm not bein' silly, but I think it could put us next to Whitesnake or anyone."

"Just cos you look like we do doesn't mean you have to sound a little bit drunk," returns Pepsi. "If you can put across your charisma and hit the right notes – then you've got it made. Other bands' appeal has always been focused on 'appeal' rather than efficiency. We can all play, we wouldn't say we're the best musicians in the world, but on the other hand there's no excuse for playing sloppily.

"I think we would all agree (especially Ace!) that Crüe are our biggest motivation, because they realised the same thing we have; just because you look good doesn't mean you have to act like a fag."

"I think Nikki Sixx is one of the coolest people that ever lived," adds Kim.

Which one?

"The other one is a figment of Jon Hotten's imagination," laughs Pepsi. "But back to the record; why we chose to re-do 'Livin' Without You' is because of how it got picked up in the US for airplay.

"We're doing the video to it next week (oooh!), with the guy who did the 'Heatseeker' video for AC/DC."

Right! Enough pussy-footin', what's the story behind the Steevi split?

After many 'Ooooo's an' groans, Pepsi takes the tiger by the tail:

"Touchy subject," he mutters. "Well, we were touring non-stop, and any differences we had between us became glaringly obvious. We knew we didn't get on 100 per cent from the beginning.

"You read about people in the press gettin' drunk and actin' outrageous, and you think it's obviously made up. But Steevi is like that 24 hours a day! He *is* Mr Rock 'n' Roll. But unfortunately it can conflict with what you're trying to do as a band. There's a time and a place . . . obviously when we're not recording we like to get drunk and get laid."

"The Steevi thing was a constant battle," says Jay. "You can't get down to what you're supposed to be doing when someone's out of control."

"You can't put make-up over a blackeye and a busted lip," laughs Ace.

"Everyone asks us how we play so good when we're all so pissed," says Pepsi, "but we were honestly never drunk. It's a rule in this band. People pay money and we respect that; they can go down the pub for nothing if they just want to see a bunch of drunks. You have to have a sensible attitude."

SO WHY Kim?

"I've been sleepin' with Pepsi for a long time," says Kim casually.

"Yeah, we've got adopted kids too. Actually, Kim was in the band a long time ago. Ran-Kelson, the band he left to join us, consequently got a record deal and asked him to rejoin."

"I was against this guy when these two (Pepsi 'n' Jay) told me about him," says Ace, the man of bronze. "A bass player?! I didn't want him in the band. I didn't care what the f**ker sang like, I just wanted to know what he was gonna be like on stage! But I was watchin' him when we did some cable TV show. He's slick. He'll knock you out."

So what's in store for Tigertailz next? The States?

"We've done 25,000 albums in six weeks in the States," says young Pepsi with obvious pride.

"Combat, our US label, have received a copy of the single and they say it just kills the album," reveals Ace. "They're gonna do a big campaign on it.

"We just wanna get over there and play, man. We were gonna play with Cinderella, then it got f**kin' blown out, I don't know why."

"We're writing for the next album," says Pepsi, "which is going to be mean and crude. And we're off to Germany straight after the Astoria show on June 10.

"In fact we've got a few surprises in store for the Astoria show. And no-one's seen Kim Hooker, y'see. I just think people ought to be prepared.

"And girls . . . bring a spare pair of knickers . . .!"

***JODY TURNER BAND** (from left): Phil Manley-Reeve, Julie Turner, Gavin Taylor and Jody*

Pic Ray Palmer

K: Kompost! KK: Klueless! KKK: Kompetent! KKKK: Korrosive! KKKKK: Kolossal!

REKORDZ

FOX ON THE RUN

Pic Bonnie Graham

BRITNY FOX: loud, crude, rude and still, er, 'kicking ass'!

BRITNY FOX
'Britny Fox'
(Columbia CT 44140 import)
KKKKK

NEVER KICK a sleeping dog; should you do so it'll more than likely rip into your face with the snarl power this 'ere Britny Fox album packs. Dynamic, driving and downright dirty, this motley lot are so Goddamn volatile they make the damp squib of a live hand grenade sound like a mountain of exploding gelignite. More than loud, crude and rude, they've got the bollox to go just about as far as any band since Kiss. And that's BIG TIME, baby.

Let's make no bones about it, Britny Fox ain't doing anything new. What they *are* doing is playing unpretentious rebel rock music with an attitude and aggression that simply crushes all competition hands down. I'm talking big guitars, schizophrenic riffing and punch-bag drumming. I'm talking bombastic bass, archetypal hoarse cries and flame throwing solos. Ten songs, ten active volcanoes erupting in your face. Ten bloody amazing reasons to jump on your bad motor scooter and drive hell bent for leather to a record shop. I don't care what you do, kick the assistant to the floor, nail his feet to the ceiling or belt him over the head with a stick of liquorice, just get a copy of this album *now*!

Keen readers of *Kerrang!* will already be familiar with Philadelphia rockers Britny Fox. We've been hinting at their potential for a long time, even going out on a limb to put them on the front cover of issue 184, a story brought to you by 'dodgy' Dave Reynolds in which he neatly claimed that above all else Britny Fox, er, kick ass! Pretty observant stuff all right! And what's more, I can think of no better description myself!

With a swaggering sound that mixes mainline mayhem from the tatty teeth of Kiss, Quiet Riot, Keel and Cinderella, Britny Fox have created the greatest anthemic American Metal I've heard in years. Forget W.A.S.P., overblown and overweight, set aside Cinderella, overrated and overdue, and positively exorcise the very taste of Ratt completely out of your head. Make way instead for epic sized and very, very loud mega Metal played with fire and deafening commitment. Fun? Oh yes – a lorra laughs!

So what's on offer? Well, you've got plenty of feet-in-motion riffing and songs that are never cluttered or over ambitious. And that's exactly what makes Britny Fox stand out from the pack as being one of the most rewarding units around. Strident four-minute rock blasters, positively melodic and topped off with Dean Dizzy Davidson's weird but wonderfully wacky warblings (rather like Bon Scott). Davidson hasn't exactly got what you could describe as a tuneful larynx, in fact at times it's downright nauseating, but somehow his riding of the riffs and chewing of the pounding rhythm makes it work a treat. For the most part he sounds like Paul Stanley bellowing out classic mid-period (I'm talking 'Destroyer' here, pal) Kiss and then, after sucking in a whiff of helium, he's up into the clouds squeaking like Bon Scott on steroids. Frankly, he's brilliant!

But let's not forget the rest of the band. Guitarist Michael Kelly Smith is an important ingredient with his unfailing ability to peel out angry riffs and awesome solos. Nothing too different you understand, just prime American Metal, simple and effective, concentrating purely on the song and little else. And that, of course, leaves bassist Billy Childs and drummer Johnny Dee to lay waste to the rhythm like two elephants in a minefield.

I love every song on this record, especially 'Rock Revolution', which kicks off Side Two, 'Girlschool' with its horrible but nice riffing and 'Kick 'n' Fight'. But my fave rave is 'Fun In Texas', a rampaging rabble rouser that mixes the hard-hittin' blues swing of early Humble Pie with the rock-a-boogie style of Mötley Crüe. Oh yes, we're talking major Metal on this one, unparallelled since the days of the first Quiet Riot album.

Never less than dazzling, Britny Fox are set to become a major name in Metal before the year is out. My advice to you is to jump on the case now before the obligatory rush causes panic and confusion.

DEREK OLIVER

ROBERT TEPPER
'Modern Madness'
(Scotti Brothers BFN 40977 import)
KK½

THE MOMENT I got my hands on this album I started acting like a school kid waving a ten pound note around in a sweet shop. Y'see, for those of us who bought Robert Tepper's debut album 'No Easy Way Out', released in 1986, this man's name is linked to instant quality.

Working choice musical ground somewhere between the commerciality of Bryan Adams and Glen Burtnick, Tepper writes great songs, achieving an almost perfect blend of delicacy and toughness. He made a truly fab album smothered in great hooks and spiteful harmonies. It was the sort of album that truly made you sit up, take notice and wonder why the flip everyone else in the play pen wasn't hailing him as the new AOR messiah.

'Modern Madness' is a stark disappointment. With 'No Easy Way Out' we had come to expect nothing but the best from Tepper and had been breathlessly waiting for a stunning follow-up, a record to truly confirm his cult status. Unfortunately he hasn't made that record.

There are some classic AOR cuts like 'The Unforgiven', a rocker with in-built harmonies and also a mighty fine duet with Carroll Sue Hill (unknown to me I'm afraid) called 'Fighting For You', which certainly makes the ears prick up. But two good cuts out of a total of ten ain't what hit albums are about and that, my friends, is the crux of the problem.

DEREK OLIVER

STATUS QUO
'Ain't Complaining'
(Vertigo VERH 58)
KKK

AGAIN AND again they come back to haunt me. Just when *will* this band give up? Never . . . and why should they? Quo must be laughing all the way to the bank. On the one hand they've got the pop press and media in general laughing at them and poking fun at the archaic 'Heavy Metal' band, whilst on the other the Metal mags like us dismiss 'em as nowt more than pop crap and has-beens. Meanwhile the band are selling tons of albums and making another million or so quid.

After subjecting myself to the 'Ain't Complaining' single and a pile of abuse from Francis Rossi and Rick Parfitt back in March, I really felt that Quo had come to a point where they were just carrying on to see just *how much* more money they could earn by flogging a dead horse in the form of their usual helpings of twelve bar boogie. The new album was bound to be a pile of toss . . .

Originally titled 'The Fighter', but now named after Quo's millionth Top 20 hit, this new record is very, very surprising. I was shocked. It opens with that title track, with it's modern, bouncy beat and a chorus catchy enough to have all the old dears down at the local bingo hall rollin' in the aisles. Skiffle lives in the Eighties! But then things change. The second cut is a ditty called 'Everytime I Think Of You', a track written by bassist John Edwards and drummer Jeff Rich – the 'new' boys on the block. My God! Derek Oliver will be creaming in his pants when he hears this! Believe it or not the cut is a massive dose of AOR wimphem, keyboards aplenty and as far removed from the traditional Quo sound as possible.

And things don't stop there either! What follows is, quite frankly, astounding. 'One For The Money' is a slice of dance rock on a par with the kind of stuff displayed on former April Wine man Myles Goodwyn's recent LP, 'Another Shipwreck' features layers of keyboards over a soothing tune, 'Don't Mind If I Do' intros with a slightly tasteful Marino-style guitar stab (!), while 'I Know You're Leaving' is a slice of pure American slushy balladry on a par with the Bee Gees meeting Foreigner. I kid you not!

With such a diverse and rather good first side, Quo then have to go and spoil things with a bunch of songs that move back into the dodgy twelve bar territory, with the exception of a couple of moments.

Yup, 'Cross That Bridge', 'Cream Of The Crop', 'Burning Bridges' and 'Magic' are all variations on that ol' Quo sound and damn boring they are to boot. But hey, at least the old men in boys' clothes *are* moving in a much healthier direction than of old thanks to the increasing involvement of Edwards and Rich in the songwriting.

It's Rich who had a hand in writing what is possibly the album's best track, and perhaps Quo's most Metallic statement for a long time, namely 'The Loving Game'. It's kinda on a par with Cheap Trick in sound, the vocals sounding like a cross between Robert Plant and Robin Zander at times. Oh, and we mustn't forget the arty new single 'Who Gets The Love?' either. I'm sure you've heard it – very tasteful and as unlike a Quo single as it can be.

Parfitt, Rossi and Co will never go back to the glory days of relentless headbanging and the unforgettable sound of 'Quo Live' but, give them their dues, they're no longer playing the same old riffs over and over and over again. By crikey, I think they've matured!

DAVE REYNOLDS

MASI
'Downtown Dreamers'
(Roadrunner RR 9543 1)
KK½

'DOWNTOWN DREAMERS' is another album nosing around the perimeter of the quagmire that I might call 'would-be guitar hero with band in tow'.

'Would-be' is in this case Alex Masi, an ex-classical music student from Italy. (I mention the classical music education merely to indicate that Alex presumably knows his onions when it comes to 'the dots'.) And the boy's a pretty good guitarist: good technique, speedy, a few 'expensive' chords tucked into his back pocket . . . But then he moved to *LA*! I mean, the place is *chocka* with the buggers. Would *you* open a fairground 'Hook The Duck' stall in the heart of Disneyland and expect it to become a star attraction?

Thankfully, Masi's abilities aren't squashed into the grooves in such dense, choking doses as is often the case with these LA guitar speed-freaks, and on occasions – notably the (only) instrumental 'Foggy Day In Hollywood', his style exhibits a smoother, more subtle, more lyrical edge.

But there's *so* much more to music than musicianship. And as people are now thankfully starting to wonder, where are the *songs*? The let-down, as is so often the case with records based around an instrumentalist, is simply that the songs are musically plain dull. Not crap, just dull. And lyrically? 'Could do a lot better. Must try harder.'

Apart from being an album that is very, very average, a slap on the wrist is definitely in order to the producer for not having the balls to tell vocalist David Fefolt to get back in there and do it all again and this time in tune.

PAUL HENDERSON

BACKSTREET GIRLS
'Boogie Till You Puke'
(Mercury 834 476-2 import)
KK

HERE'S AN odd one! Backstreet Girls are actually a bunch of blokes! Ugly ones at that, resembling a combustible mixture of Dogs D'Amour, the Babysitters and, er, Marionette! They stomp around the grooves in the lowest 12-bar musical common denominator, and whilst the aforementioned bands had class and looks (well, two of them at any rate), Backstreet Girls have neither. Unctuous and undemanding, tailor-made for the bargain bins!

Generally unfunny and contemptible, Backstreet Girls specialise in trashy rock and boogie, very similar to a combination of Status Quo, AC/DC (early) and Motörhead. Undeniably powerful and hypnotic – I had my fingers tapping all the time the LP was on the turntable – this form of mutant rock has yet to make much of an impression on yours truly, a rock fan who favours melody over brawn. Anarchic and disturbing, the riffs steam out of the stereo system utterly missing the very point of such a macho display. Also, a lack of real hooks and down-tempo ballads make the whole album a blend of samey Thrash apart from the amusing 'Hangover In Hamburg' which somehow rises above the confused boogie background.

With four lunatics pounding away in utter disarray and conjuring up such song titles as 'Bondage Boogie', 'Tattoo Boy' and 'Gypo', you can easily imagine them to be slightly clumsy if not starkly humorous! This is Gumbified Status Quo all right, and whilst Quo always manage to pen a decent tune, Backstreet Girls can't even manage that one small feat.

Apparently, this is their second album; I haven't heard the first one yet. Hopefully, if I keep my gob shut, they'll spare me the indignity of having to rediscover it.

DEREK OLIVER

AT WAR
'Retaliatory Strike'
(New Renaissance NRR 41)
KKKK

HARD ON the heels of their recent EP (sadly not available in the UK) and fresh from a brace of live shows in Brazil, Virginia's At War have produced something of a surprise with their second album, 'Retaliatory Strike'. Their first – 1986's 'Ordered To Kill' – was a useful blend of Motörhead's cast-off riffs and an Eighties pace, but suffered unduly from a low-budget production, an image born from watching one 'Rambo' film too many and a set of particularly dumb sensationalist lyrics, typified by the macho chant 'Rapechase'.

Two years on and At War have themselves a decent production (courtesy of Alex 'Nuclear Assault/Testament/SOD' Perialas and Rob Hunter, last seen with Raven) but remain stuck with the image and, although without the benefit of a lyric sheet, it doesn't seem as if they've modified their views any if 'Gutless Sympathiser' and 'Conscientious Objector' are anything to go by.

It's in the musical arena where At War are making motions, moving neatly into the middle ground between Slayer and Exodus, retaining the guttural power of the former with the pacing of the latter, arriving at a sound that isn't too dissimilar in parts to the now defunct Possessed. Indomitable, brutish and most definitely ferocious, At War aren't offering anything new or particularly original, but are far from an average Thrash mob.

Proudly American, resolutely pro-Reagan and undoubtedly sexist, At War may have their problems but 'Retaliatory Strike' is the kind of release that's gonna pitch them up with the Big Boys.

PAUL MILLER

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CONTAINS DETAILED SLEEVE NOTES

CHYLD
'Conception'
(New Renaissance Records NRR12 import)
KKKK

I SEEM to recall hearing a demo by a band called Chyld a few months ago. Something tells me that was a completely different band, because said tape was a serious dose of uptempo Dokken-like hard rock, something that the Chyld who put this album together don't dabble in at all.

If I were to tell you that Chyld, a four-piece from Pennsylvania, were one of the most off the wall, possibly original bands I'd heard in ages, would you believe me? I hope so, because this album is pretty wild.

Chyld tend to be influenced by much of what was going down in the Seventies. I detected hints of Zeppelin, Rush, Triumph and even Aerosmith in an eight-track album that is graced with a production job Jack Douglas woulda been proud of.

The tracks themselves are full of variety and atmosphere, often going off in three different directions at the same time, a bit like Max Webster's songs used to do. Songs like 'Far Away (From Yesterday)' and 'The Tree Song' will probably be hailed as minor classics in years to come, while 'What You Came For' may be remembered as the toon with such strange vibes and inspired guitar work.

But my personal favourite tracks are the ones which seem to dance and swirl inside your head. Who needs drugs and booze when there's a new kick like Chyld around? 'Marion (The Walker)' is, if I read between the lines, not about a hooker but about an earth mover! It kinda sounds more like the original Zeppelin clone bands such as Ozz and Detective than Kingdom Come, but also touches base in Aerosmith territory as far as the guitars are concerned. And then there's 'Tomorrow' and 'November', the former a little Rush in feel and the latter a beautiful song that incorporates tons of mood and atmospheric changes. Superb.

Ann Boleyn's label have certainly come up trumps with this band. It'll be very interesting to see how much longer they'll be able to hold onto them before a major takes them to untold riches. DAVE REYNOLDS

GHANDI
'Destruction Forever?'
(Metal Giant Records 805 872-928 import)
KKK

ON OPENING the sleeve of this album in order to obtain the full facts about this lot of dodgy Germans, half a ton of curry powder fell out onto my typewriter. Yuk! 'Destruction Forever?' then flew across the office in the direction of Krusher Joule, at that moment making it known to all those in earshot that he and the lead singer from Big Trouble were born for each other, slapping him across the head and sending JD bottles and Marino bootlegs flying. Picking the record up with the intention of returning it in an attempt to see whether I really *do* wear a wig *à-la* Hellrazer, Krusher noticed the cover photo of the band. He laughed. He laughed louder until he could almost appear normal. "Look at these total LOOZERS!" he cried. We did and he was right. What dickheads! What's more, the front cover had that bloke Ben Kingsley on it . . . or was it some guy in a sheet who looked like him?

Previously known as Vicious Circle (who released a 12" EP in 1985 on the Noise label), this five-piece decided to go all out for Metal infamy, covered themselves in vindaloo and changed the band monicker to the lead guitarist's surname. Musically they're not bad though. At times they sound like a wimpier version of Motörhead and stick to some fairly vicious riffing, whereas at others they go all melodic and show a neat line in melody and hooks. But there really isn't *too* much to shout about other than the band being competent players.

If anything it's the production, by Arnie Ghandi himself, that saves the record from being thrown into the dark corners of a cupboard marked 'Krap'. It's something many a European band searches desperately for in an effort to break it internationally. If this man Ghandi wants a career he should forget about playing and make his moolah producing. How far can a Metal band go with a name like Ghandi anyway? (And they can't even spell it the correct way either!) DAVE REYNOLDS

VARIOUS
'The Decline Of Western Civilization Part I: The Metal Years'
(Capitol C1 – 90205 import)
KKK

THE TROUBLE with movie soundtrack albums is that they usually consist of half a dozen already released tracks plus a ton of stuff that hasn't been previously available . . . and it's easy to see why. This record is no exception.

What we have on offer is a selection of unreleased demos, live tracks and a few words of wisdom from the likes of Gene Simmons, Alice Cooper, Poison's Rikki Rockett and Aerosmith's Steven Tyler that open and close each side in a candid manner.

Musically there really is nothing to get too worked up about. The live cuts come from Lizzy Borden, Faster Pussycat and Seduce. The latter used to be a glammy semi-Thrash trio who have now toned down on the spiked hair and make-up and secured themselves a deal with IRS Records. Seduce's contribution, 'Colleen', is fairly uneventful, as is Lizzy Borden's cover of the ol' Steppenwolf biker anthem 'Born To Be Wild'. My God, how many more bands are gonna cover this?!

Faster Pussycat, on the other hand, supply a bouncy live take of the great 'Bathroom Wall'. Recorded at the Cathouse last October, and the only thing that spoils it is that the audience seem to be cheering from Long Beach Arena rather than the confines of Taime's LA hangout!

And then from the studio side of things Alice Cooper and Axl, Izzy and Slash from Guns n' Roses get together for a run through of 'Under My Wheels'. I have never been truly impressed by Gn'R and therefore can't really see why America is making so much fuss about them.

Motörhead supply a rather weak-sounding 'Cradle To The Grave' (not one of their classics), while Armored Saint and Metal Church come up with self-produced demo toons that have never appeared on any of the albums they've released over the last few years, MC's 'The Brave' narrowly beating Saint's 'You Can Run But You Can't Hide' for interest value. Queensrÿche, have 'The Prophecy', a track written during 'The Warning' period but which sounds so dated when compared with 'Operation: Mindcrime'.

Two tracks left then, and they're obviously the best. Megadeth's 'In My Darkest Hour' from the 'So Far So Good' . . . So What!' LP and Thrashin' men Rigor Mortis with 'Foaming At The Mouth', a quite well produced dose of Speed Metal, with a well in order blast of guitar work.

If you do want to grab a copy of this album, then please heed Steven Tyler's closing words . . . "Be careful, wear a rubber and don't do drugs!" DAVE REYNOLDS

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WELL WELL WELL
'Dangerous Dreams'
(Arista pre release tape)
KKK½

WELL, WELL, Well, what have we got here? Ha! Sorry about that, but I couldn't resist it.

Not strictly Metal as you might expect, this lot attack a neat AOR pop rock angle that beats the shit out of wannabe rockers like Phil Collins or Peter Cetera. It's pleasant all right, but not sickly or out of place in the pages of *Kerrang!* (mainly due to the sumptuous vocals of Robert Ford) and they certainly know how to write bloody good songs. Actually there are moments on 'Dangerous Dreams' that come close to giving the likes of the Outfield and Night Ranger a very close shave. Impeccable arrangements, all neat and swift, succeed in giving Well Well Well that class CD sound recently maximised by Liverpool wondermen 2AM.

Penetrating vocals suitable for all musical seasons tear adroitly through a ten-pack of superb rockers, every song a mini novel of epic proportions. Strongly textured sound and intelligent musicianship never once go over the top, as you might expect from such a package, the band managing to strike a neat balance. What they leave out is often as important as what most groups try to cram in.

Who are they? To answer your question I will disclose the barest of facts. They are a British five-piece and none of them have previously been in any other recording project except, of course, keyboard man Stephen Laws Clifford who, much to the chagrin of his mates, played on the recent Saxon album. I bet he doesn't mention that on his CV! Produced to a remarkably agile standard by Stephan Galfas (the man who put the limpness into Stryper and the umph into Zeno) and Ian Taylor (previously associated with the Cars), 'Dangerous Dreams' is a healthy achievement for a British rock scene slowly crumbling into oblivion.

Sterling material led by a brace of standout cuts, and in particular I'm thinking of 'Back To You' and 'One In A Million', both swift rockers with particularly palpitating guitar patterns. 'Revolution', in common with it's title, is not too dissimilar to the Cult's track of the same name and 'I Will' will, I predict, be an instant chart success on the American radio waves. Solid, groovy American radio rock with enough melody to sink Journey. Ha!

It's feeble, it's flirtive and it's fab! Well Well Well, the thinking man's 2AM? Christ, there's a thought to chomp on!

DEREK OLIVER

APRIL 16TH
'Sleepwalking'
(High Dragon advance tape)
KK¾

'ZZZZZZZZZ'. THE journalist's eyes closed, the pen fell to the floor and . . . 'click' – the tape came to an end. Jerking herself back from the land of nod, she realised she'd been a victim of that strange phenomena, Snooze Rock. Yup, April 16th left me feeling as weary as Beatrix Potter's lettuce-eating bunnies!

Like the readers of those delightful kiddies tales, it appears April 16th have yet to grow up as their music rambles on through a laid back brand of blues-rock that might have been considered reasonably hip 16 years ago. Today? Well, they sound as tired, weary and worn out as I felt after I'd finished listening to their debut album for the third time.

Not only does 'Sleepwalking' (how very apt!) sound dated in the extreme, the lyrics are also excruciatingly trite. For instance, try imagining 'Clapham Wood' as an evil magical forest; or check out 'She's Mean' – *'She move just like a reptile/She creep round all the while'*. Classic stuff this is not.

As a live band April 16th are actually quite entertaining; on vinyl, however, they lose all momentum and succeed in doing very little other than prove themselves to be just another average club circuit combo. This offering will doubless send the band's devoted supporters into paroxysms of delight. But unless you're a raving insomniac, I'm afraid I can't recommend it. Goodnight!

LYN GUY

VARIOUS ARTISTS
'Blues Guitar Blasters'
(Ace CHA 232)
KKKK

THIS AIN'T the sort of LP you'll find in Shades or your local HM emporium, but Ace passed this onto me because they know that if something's got a geetar on it then *Kerrang!* wanna know about it!

What we have showcased here is not just another crumbly selection of blues standards but twenty priceless cuts showing just how blues guitar should be played. Elmore James, BB King, John Lee Hooker – they're all here.

And just to stop Robert Plant moanin' on about how he's been oh-so-cruelly ripped off by today's rock acts, we have Albert King's seminal version of 'Killing Floor' included here. In case you haven't heard this song, just pick up your dusty copy of 'Led Zep II' and play 'The Lemon Song' and there you'll find it copied lock, stock and barrel.

Yup, it all comes 'round full circle don't it? As Neil Slaven's comprehensive sleeve notes explain, every artist owes a great debt to those past masters. This LP reminds Clapton, Page and Peter Green where they got their inspiration from, and on it are twenty good reasons why Plant should keep his wrinkly gob shut.

By far the most outstanding cut here is John Lee Hooker's mesmeric reading of 'I Had A Good Girl'. Aside from proving that he was playing with more distortion in 1954 than most guitarists are today, Hooker's unaccompanied vocal and guitar lament is compulsive, atmospheric and an education to listen to.

A couple of dodgy lightweight R'n'B workouts lost that crucial extra K for this collection, but go buy it anyway – and if you're a guitar student just think of all those hot licks you could steal, speed up, overdrive and claim that they're all your own work! Someone's gonna do it, so it may as well be you.

COLIN REED

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MAKING IT

JOHN KILZER: heir to the Adams throne?

JOHN KILZER
'Memory In The Making'
(Geffen 924190-4)
KKKK¾

EXCUSE ME. For a moment there I was miles away. I had an open beach road, an Indian Summer, an old convertible and John Kilzer on the stereo. The soft-top was cherry red with chrome fenders. People stared as I cruised towards the surf. I could tell they were jealous. And, I swear, John Kilzer was singing just for me.

Now, John Kilzer is something of a hero. More of a hero than, say, Bryan Adams. More of a hero than Tom Petty. At times he sounds more like Bryan Adams than Bryan Adams, and this is good. So good in fact that I sang along to lyrics I didn't know and dreamt of rednecks gunning for bikers in the Summer of '69.

Enough of you think Bryan Adams is God to make Kilzer his divine successor. Thirty seconds of the opening track is all you need. Thirty seconds of 'Green, Yellow & Red' and I'm sold on Kilzer. Kilzer is God. Kilzer will never die . . .

The ingredients are nothing special. Simple beats, richly overdriven guitars and Kilzer's steamy vocals laid bare across some exceptional adult rock. Doesn't that sound hideous? But Kilzer triumphs in his arrangements. Jack Holder's guitar is both affectionate and hostile. He stamps his authority over the likes of 'Heart & Soul' and 'Dream Queen' and haunts, I mean really *haunts*, the red convertible.

There's a little something for everybody. Uptempo rockers such as 'Red Blue Jeans' and 'Pick Me Up'. Moody smoochies like 'Memory In The Making' and 'I Love You'. Songs that will mean more to you this Summer than the price of petrol.

The album sounds as if Kilzer fought hard to keep his acoustic guitar. I'm glad someone agreed because it transforms 'Memory In The Making'. 'Give Me A Highway' is given a reason as a result and remains an exceptional track. Boasting Holder's thick, urgent chords and solos that would credit 'Brothers In Arms', I almost stopped breathing.

Yes, there has to be one naff track. I don't personally like the blues, and thus 'Dirty Dishes' is disposable spontaneity. Maybe 'When Fools Say Love' is a little too limp in comparison, but maybe I just want to get back to the road.

Listen. This is special. Remember the name.

CHRIS WATTS

VARIOUS
'Teutonic Invasion Part Two'
(Roadrunner Records RR 9546-1)
KKKK

NOW ANYONE who kan proudly boast that they bought 'Teutonik Invasion Part One' will already know that two of the bands that appeared on that album went on to greater things, namely Paradox and Violent Force. The man behind these Teutonik Invasions is a kharakter who goes under the monikker of Uwe Lerch, and this time 'round the man has kome up with another fine selektion from the Frash trolley!

Before I got a chance to order the dukk paté, Rigor Mortis has set in, with a toon daftly titled 'Tic Tac Toe' (which sounds like a nursery rhyme from the repertoire of Derek Oliver's Kroydon, but is musikally on a very different skale!). *'All we need is Germany!'* they kontinually kry, and it's well Moshy to boot!

For the fish kourse, we arrive at Scaffold, definitely not to be konfused with the Liverpudlian trio of poets who shared the same monikker in the Swinging Sixties – or have they kome bakk in disguise? Coz if they have, they've kome on leaps and bounds in the songwriting department! Khrist, this lot love taking the piss, and they start off by kopying Tankard's 'opening a bottle of beer and guzzling it' routine, then they spend the rest of the time kloning me ol' mates Slayer, but they *do* do it well.

Well now that the fish kourse has slithered down my throat, my guts are rumbling and krying out for some aktion, so for my main kourse I've not surprisingly selekted a meat vindaloo (in-the-loo!), which kould explain the Avalanche Danger – with a well melodius self-titled track and a nice stinging riff. The stinging riff is certainly taking its toll in the bog as I try to get rid of the kurry to make way for my meat kourse, a nice big juicy steak in the form of Bloodfeast AD. Yum, yum and very 'Dad's Army', what with the marching and the Accept-like geetars!

Side Two . . . hang on a mo! This steak isn't as juicy as I first thought – I'm gonna need me Chainsaw to get thru this old boot! ZZZZZZZZZ, KKKKKKRRRRRRUUUUNNNNN-CCCCHHHH! Ah, that's better, 'It's Reinheirsgebot' is mainstream Frash and I'm now FULL UP! But there's still more to go! Pestilence play in the cheese kourse – smelly and tangy – at least the bass intro was!

While Proud Existence were playing I downed three Grapper liqueurs on top of all that nosebag! And just to make sure I didn't spew that lot up, I went back and ordered another meat vindaloo and that arrived in the form of Ghandi's 'Entertainment In War', and believe me folks, it was like shitting through the eye of a needle! Yeah, get 'Teutonik Invasion' and get a take-away kurry before playing it. You won't be disappointed!

XAVIER RUSSELL

V2
'V2'
(Noise International NO114-1)
KKK½

A BIT of an oddity this one. I still kan't quite make my mind up about this V2 mob; part of me likes 'em and part of me loathes 'em. You see folks, what we have here is a band that are trying too hard to sound like Bon Jovi. This messes up their own style which you kan just feel is trying to kome out but always gets pulled bakk at the last furlong.

Take the song 'Tonight', for example, a really so-so toon until you hear this Def Leppard-flavoured geetar in the bakkground . . . and it's a krying shame that the geetar *remains* in the bakkground and is never bought forward in the mix!

But thankfully it's not all doom and gloom, coz there are some sure-fire rokkers to be found on 'V2'. There's 'Hot Line', komplete with the takky line, *'Kall you on the rokk line!'* – nice to know that these boyz obviously listen to the Mighty *K!* Livewire!

The radio konnektion kontinues on 'Top Of The World', a very lively rokker. Finally there's my own personal fave 'Run For Your Life' (not to be konfused with the Twisted Sister [RIP] song of the same name), a truly great hard rokk song, the hooklines, melodies all falling in the right place. It's just a krying shame that the rest of the album isn't as powerful, hence the three-and-a-half K rating.

Still, I'd like to see V2 in a live situation, cos I gotta feeling they kould be lethal! XAVIER RUSSELL

LIVING DEATH
'Live'
(Aaarrg mini-album AAARRG 12)
KK¾

I'M NOT quite sure of the reasons behind making live versions of elderly Living Death songs available, even for the US market that this EP was originally aimed at. I guess it is merely a marketing ploy to keep the band's name current before the impending release of their eagerly awaited successor to the exceptional 'Protected From Reality' album.

What 'Live' actually gives you is four cuts, all culled from their mucho slagged second album, 'Metal Revolution', recorded live at an unknown venue at an unspecified time and characterised, as ever, by Toto's ultra-sore vocals. 'Killing Machine' kicks the thing off, real heads-down-race-to-the-finish stuff. I know Living Death claim to despise Thrash but, to these ears at least, this is pretty damn close. 'Grippin A Heart', meanwhile, is a more Germanic offering, sounding alarmingly like Accept with rockets strapped to their nether regions.

Flip the vinyl and you've got two less straightforward tracks: 'Road Of Destiny', despite its hesitant start, soon reveals its hand as a real Thrasher at root, but 'Screaming From The Chamber' is slower and heavier, swaggering merrily on a drunken riff and almost outstaying its welcome in the process.

It must be stressed that this really isn't Living Death at their best and is certainly no replacement for the non-appearance of the promised UK dates. 'Live' is for Living Death fans only. Better keep your coppers for their new studio album or, alternatively, grab a copy of 'Protected From Reality'.

PAUL MILLER

THE NAME
'Dangerous Times'
(China Records WOL 6)
KKK¾

PRODUCED BY Mark Dearnley, AC/DC's studio engineer, the Name's debut is a fine concoction of contemporary rock. It's quite U2-ish in its execution but carries more ooomph than Bono and Co have managed of recent years.

The interplay between guitarist Steve Crittall and keyboard chappie Steve Bull is the lynchpin of the thing, with superb songs like 'The Calm Before The Storm', 'Jesus And The Devil', and the title track evidencing real songwriting and performing suss. Mark Strobel's voice is perfectly pitched and timbred for their material too.

So how come this isn't parading a full five Ks?

Essentially it's because two songs, both slap bang in the middle of Side Two, 'New Day' and 'The Driving Rain', can't hold a candle to the rest of the material. It really is a shame that they were included here for they are just too weak to bear scrutiny against the real crackers that surround them.

Not the mega-album that will allow the Name to realise their true potential, but all the same, Steve's guitar does go *'Kerrang!'* a lot.

DAVID GALBRAITH

WIMPWIRE

Wild an' wanton DEREK OLIVER lets his floppy fingers do the walkin' through the pick of this week's whoppin' wimp-outs

■ GREETINGS WIMPOIDS! Just got back from the States clutching a bunch of brand new soft rock LPs and some rather interesting news items.

As soon as I get my ears wrapped around everything I'll give you a full blow by blow account of what's on offer. In the meantime, let's get to grips with a smattering of instantly memorable demo tapes.

■ FIRST ON the couch is a new seven-track demo sent by Swedish whizz kids **Charizma**. Now, as you'll already know, we've featured this lot in Wimpwire before, giving their debut album and single '**Rock The World**' a fairly positive review and comparing them to mega wimps such as **Treat**, **Stage Dolls** and **Europe**.

Charizma have now advanced considerably with their latest demo, going out on a limb to enlist a selection of lead vocalists to give even greater credence to their melodies.

Apart from the three **Nikolausson** brothers, you'll find new keyboard man **Peter Koski** and vocalist **Fredrik Olsson** (on four songs) and **Sonny Larsson** (on two) who, until recently, was with **Motherlode** and **Leviticus**.

A strong emphasis on more uptempo material makes commercial sense, as does the reworking of an earlier cut called '**Turn Me On**' which occupies that utterly trendy niche created by **Mr Mister** and **Toto**.

Still no confirmation that they're a Christian rock band (why are they trying to hide this from me?), but with the lyrics to '**One Life To Live**' fully audible there is little to be left to the imagination. My suggestion would be to write to Charizma quickly and find out exactly how much the new demo will cost you: c/o **Daniel Nordstrom, PL 6511 Ersmark, S-902 66 UMEA, Sweden**.

■ AND NOW for the big news. Hang on to your hard hat because there's a steaming melodic rock bonanza on the loose going under the suitable monicker of **Fire**. A fabulous five-piece based in Los Angeles, they've put together a loud and very melodic four-track demo of major appeal.

Intelligent, articulate and innovative, Fire are fronted by the superior vocal talent of the marvellously attractive **Jessie** who used to be in an upstate New York-based band called **Actor**.

Successful in combining moods, the music evaporates into a custom-made shimmering steel avalanche boasting loud guitars (loads of wang bar action and daring harmonics), sophisticated arrangements and an acute understanding of splendid dynamics.

FIRE: whackin' the wang bar

Currently deep in rehearsals, playing the odd live gig at places such as the Roxy and the Country Club, they've also been showcasing for a brace of major labels already banging hard on the fire doors of their rehearsal studio.

You can purchase their demo for £3.50 which includes postage and packing. Simply send yer dosh ($7.00 IMO) off to: Fire, **c/o PO Box 5224, Plaza Del Rey, 90296, LA, California USA**.

■ REMEMBER SWEDISH pomp rockers **Glory** (Wimpwire issue 164), the bunch of clots who sound like **MSG**, **Gary Moore**, **Europe** and **Dokken**? Well, they've finally managed to land a deal with Buzz records (a subsidiary of RCA) and have just released their debut single '**I'm Hurt**' b/w '**Burnin' For You**'.

The A-side is a right royal romp in the heavy but melodic classical pomp style combining contemporary elements with a distinctive and mature symphonic feel. Flip the sucker over and you'll find a sensitive ballad very much in the **Styx**/**Kansas** mould with ringing guitar and atmospheric vocals. I like it a lot and that's exactly the reason why you should try and get hold of a copy – ask at Shades if your local specialist shop is having difficulty getting copies.

■ AFTER THE grim performance of most Irish bands that have so far come my way, I've at last found one that shows a certain amount of promise. Solid and consistent if not truly gifted, the strangely monickered **No Hot Ashes**, who are based in Northern Ireland, strive for the good time angle as peddled by such bands as **Night Ranger**, **REO Speedwagon** and **Bon Jovi**.

Consummate but hardly professional or articulate, they attack their music with an enthusiasm that certainly indicates that they might indeed have a relatively bright future ahead of them.

Having been together in their current format for just over 18 months the band have built up a firm reputation on the Irish live circuit. At the tail end of last year they capitalised on interest by financing their own single '**She Drives Me Crazy**', which actually sold something in the region of 1,200 copies in Northern Ireland alone!

Their new demo features a total of four classy cuts mostly consisting of a good-natured set of distinctive melodies but lacking in true professional expertise. Whilst the songs come across reasonably well, the recording quality (possibly no more than 12 track mixes) lets matters down considerably, especially in the vocal and keyboard departments.

Drummer and band spokesman **Steve Strange** (?!) tells me that you can purchase the demo for £2.50 including postage and a free picture of the band. Give him a ring on **09603 63943** for details.

GLORY: have signed on the dotted line

■ RIGHT, LET'S turn our wimpy ears towards the West Midlands area and what do we detect but none other than a splendid AOR band called **Express**. Specialising in slick but quirky melodic Metal much in the marvellous style pioneered by **Virginia Wolf** (RIP), the band have been coming on a treat recently even after suffering a major setback when their original vocalist left the band.

Fear not, because they've managed to find an identikit replacement in the form of **Mark Breecher**.

Originally called **Karrier**, the band are strong on melodies with lush, expansive instrumentation and a clean ear for unassuming song structures. They've penned two brilliant songs in '**Cold As Steel**' and '**Crying To The Night**' which are shortly to be released as a self-financed single. Quite honestly, the latter toon has blown me into another world of late, and I'd love to hear it re-recorded on 36-track SSL equipment with a massive budget.

You can get the single by dropping guitarist **Tim Mansford** £2.50 or alternatively you can order up a ten-track tape for the princely sum of £3.75. Send all monies to: Tim, c/o **74 Ashley Street, Bilston, West Midlands WV14 7NN**.

■ NEXT IN the firing line is a two-track demo by **Parisienne Blonde**. Based in Kent, this marauding five-piece have been together for something in the region of four long years.

Unfortunately, and I hate to say this, I was rather disappointed at the quality of their material, in particular the standard of vocals; the recording quality is dead.

They tell me that live things are altogether different, and like the good-natured bloke I am, I'm prepared to give 'em the benefit of the doubt, and you might too.

Write to 'em for details of that two-track single at: **1 Rogues Hill Cottages, Penshurst, Nr Tonbridge, Kent TN11 8BD**.

■ RIGHT, TIME now for a brand new competition. To win one of four copies of the brilliant Treat album, '**Dream Hunter**', simply send a list of your ten all time favourite AOR albums to me here at *Kerrang!*. All entries will go in a bag from which I'll pick the winners and I'll also compile a top five favourite choices. Get cracking now!

BULLRING BA

For Heavy Metal veterans JUDAS PRIEST this is the year of the comeback, with a back to basics new LP 'Ram It Down' and the first UK tour for yonks. PAUL HENDERSON catches a cab to Madrid to see if the band can still cut the mustard. He shares the cab with ROB HALFORD who assures him Priest can, then forgets to tip the driver

"WOULD SIR LIKE champagne with his breakfast?" asks the smooth-voiced steward, tilting his head to one side and flashing a set of pearly molars.

'Sir' (that's me) nods and smiles. Sir has a long day ahead and, apart from the sticky bun with a cherry on top (at breakfast?), will have whatever's going.

Which is just as well, since although at this point Sir doesn't know it, his compartmentalised breakfast-in-the-sky will be the last solid thing – bar a toothbrush – to pass his lips until the same time tomorrow.

As the view of the Bay of Biscay recedes and we head inland, somewhere below, Judas Priest are also heading for the Spanish capital, their tour bus burning up the few hundred dusty miles from last night's show in San Sebastian with all but Rob Halford on board, who decides he can handle airline food today.

Taxi! Palace Hotel please, Manuel, and don't spare the horses.

"That will be four-and-a-half thousand notes, guv," says Manuel (the translation is a rough one), before off-loading us round the corner from the

KONTINUEZ PAGE 26

KK DOWNING

Pix Ray Palmer

IDITOS

ROB HALFORD

GLENN TIPTON

Pic Ray Palmer

ROB HALFORD singles out the guilty photographer for an interlude of one-on-one mayhem

BULLRING BANDITOS

FROM PAGE 24

hotel entrance and speeding off with the booty while Ray and I are still working out the exchange rate. "How much?" I hear you say. Don't ask! *And* we gave him a bloody tip!

Rob Halford, I presume, had no such bother. He and a couple of other members of Priest live for part of the time at their Spanish homes near fashionable, yacht-clogged Marbella.

"WELL, I'VE perfected '*de puta madré*'," says Rob Halford later, fingering his freshly laundered hair, shoulder-length when not in a ponytail, "which is Spanish for 'you're f**kin' great!' I'll try that again tonight."

I'm surprised, I tell him, that after the amount of time he's spent travelling and living out of the country, that he still has a Brummie accent rather than the transAtlantic affectations of many of British rock's *nouveau* famous.

"It's funny isn't it?" he sniggers. "They come back with this 'California' accent – *dude*!

"With a lot of young, inexperienced people who suddenly have success thrust at them in a big way, the multi-platinum first album, it can go to their head a little bit. But if you want to stay on top and be consistent, it boils down to a *lorra bloody 'ard work*, which doesn't leave time for airs and graces and all that posing around. Do you know what I mean?"

Though barely into its stride, the tour is, I'm (predictably) told, going well. Having now reached Spain, almost the band's second home, that country's infamy in terms of poor organisation and rock 'n' roll cock-up is bound to be present at least to some extent in everyone's mind.

Just as I was chatting to Rob Halford about this very thing – what he called 'the *manyana* syndrome' – and how, luckily, things seemed to be going well so far on the Spanish leg . . . the phone rang.

"I'll get it," he shouts, hauling his taller-than-I-thought frame out of the chair. "Hello? . . .

"We've got to go right now, Paul," he says, putting the phone down. "There's two different functions going on at this thing tonight, and there's like 80,000 people wandering around the site. They can't get the tour bus out to come and get us so we've got to get taxis."

WITH ROB, myself and Palmer in the last of a fleet of tin-can taxis stuffed with the Priest entourage, we head off into the night. (The Rockodromo! And don't spare the horses.) Rob Halford, swaying from side to side as we weaved through the traffic, talked about the current tour and about Priest in general.

"I think so, yeah," he says, in reply to my question of whether Priest were still pulling new fans to their shows. "Just by looking at the faces you can see that there are 15 and 16 year-old kids that have just turned on to Metal in the last three or four years, which is terrific. And I think that's one of the many reasons why Priest have managed to survive for so long.

"We get the hardcore of fans that have been with us from the '70s, right up to now, with people who are just turning on to 'Ram It Down'. It's the greatest thrill in the world for us as performers. To look down and see a bunch of fresh Metal faces – ready for basting!

"Yes, I think people do come for the spectacle of the show, most certainly. But we approach it with the view that the music is one of the most fundamentally important things that we do. I mean, if the lights look great but you sound like a bunch of w*nkers, then it's not really happening!

"The music's important, but it's more the event, isn't it? It's getting home from work and getting washed and changed, having a few pints and going to the gig. It's the whole experience."

That experience, for many a fan going to a Priest show, wouldn't be the same if Halford didn't at some point in the show ride out from the shadows on the highly symbolic motorbike, slamming on the brakes centre-stage. For some reason, the mere sight of the bike still sends fans into fits of delight. The bike is, I gather, still on the menu?

"Yes, we've still got the Harley. Maybe it *is* a symbol for Priest fans in some ways. I think we were one of the few bands who really did it, especially in Europe. I can remember bringing it out on the British tour, and it was a big thrill for everybody to see it.

"I'm using my Harley Davidson that I brought over from Phoenix for this show, one of three that I've got at home in the States, and it's going down great. That's what people *want*. If that's what people *expect* to see, I'm not gonna deny them that."

EARLIER IN the evening, I asked Glenn Tipton about the musical aspect of this new tour. Tipton is still bearing a healthy glow that's the result of a sea-fishing trip in Australia a couple of months ago.

"We've decided on this tour, for one reason and another," he explained, "to go out with just a great live show and very few gimmicks – no 70-foot monsters or whatever. We've got a lot of albums to draw from, giving us a

great back repertoire, we've got a lot of Priest 'classics', and we feel that's sufficient for the kids. They want to see good rock 'n' roll, and we're just going out with a much more straightforward show this time."

If it isn't one thing it's another, and as Priest do indeed have an extensive pool of good songs, the difficult problem simply changes to one of what to leave out without causing widespread disappointment among the fans wanting to hear *all* their favourites.

"Yes, it's very difficult. We always have to disappoint somebody," he concedes. "But this time out we're going back to 'Beyond The Realms Of Death' ("That one's a bit like our 'Stairway To Heaven'!" Rob Halford would later say), 'The Ripper', 'Sinner' . . . and bringing back some real old stuff. Stuff that's requested time and time again. We try to do what the kids want us to do.

"The last tour was the 'Turbo' tour. This one is more old and new (with nothing from 'Turbo'), going right back to some of the very early days with something like 'Victim Of Changes', and the brand new stuff from 'Ram It Down'. It's a good cross-section, and I think this tour should satisfy most people."

MEANWHILE, THE Halford/*Kerrang!* taxi jumps a red light on its way to where, at the moment, Bonfire are belting it out to an audience of around 25,000 and rising. By the time Priest hit the stage at around 11.30pm, Madrid's Rockodroma will encircle a throbbing mass of close to 30,000 bodies. The last time they played in Spain their biggest crowd was around 15,000. Obviously they are doing *something* right.

"I would like to think that it's a whole cross-section of different emotions," says Halford. "The most important thing for me is to feel that they've become part of what we're about. That it's not just, 'Oh, we're going to see Judas Priest tonight,' and that was that. I'd like to think that it's an on-going thing – that you've got the band with you at home on album, cassette, CD or video, and then you share the experience live in concert.

"I think that whole essence of communication, especially in Heavy Metal, is as important now as it's ever been. That eye-contact, when you look at a person and point at them from the stage and they go *apeshit* is a real thrill. And I think it's great that somebody like me, 36 years of age, can relate to someone that's like 17 or 18.

"I think it's important that you have them on your side," says Halford, now answering my question as to the importance of the music press. "But the important thing about the music press today, especially in Metal, is that the majority of the younger readers take it for *gospel*. They believe 100 per cent, every single word that's said. So yes, a couple of bad reviews for a band can be quite damaging.

"I guess that kind of effect depends, to a degree, on how successful you are. But I would imagine that if you're an up-and-coming young, new Metal band, and you get a couple of lousy reviews, it can really be a bit of a knock in the neck.

"Quite obviously, if you've got a record with a five-star review, people are going to check it out; if it's only got a half a point and the reviewer says it sucks, then . . . So I think the press is very important. And on that understanding you really hope that what you put across in your interviews is doing the job."

Do you still read your press?

"Absolutely! I certainly do. And I think that we've been lucky. Because we've experienced so much and achieved so much under the banner of a British Heavy Metal band, that we do, for the *most* part, get tremendous support from the British and European press."

Suddenly the taxi swings off the main road and the Rockodroma open-air stadium comes into view. Had it been a couple of limos heading for the gate, the fans walking up both sides of the dusty approach road would doubtless have had us surrounded by now. The taxis, however, attracted hardly a glance.

One young guy looked, half-pointed and was about to say something to his friends. By the time he'd pondered the question, 'Would Judas Priest turn up to a show in a few old taxis?', Halford and Co were through the gate and out of reach.

Palmer came back from his reconnaissance trip to the front of the stage with a glum expression. The stage, he moaned, was 12 feet high, and the band would be quite a way back from the lip. He'd be lucky, he reckoned, if he'd get a shot of anything other than a view up Halford's nostrils.

As Palmer was complaining, a couple of Spanish 'heavies' – the sort who think their orange 'Judas Priest' security stickers read 'license to kick the shit out of whoever I want to for no reason' – were dragging some poor kid out with his arms being forced up his back. Another was being clouted over the head with a hefty torch. (Treatment of the fans at the front didn't get better as the show pressed on.)

I headed out into the vast open-air arena, down endless concrete steps and made it on to the mixing desk platform just as the stage was engulfed in thick smoke and bathed in electric blue light.

After a couple of minutes of 'Hellion', Rob Halford appeared atop the ramp. A black-clad figure dotted with silver studs that glittered like diamonds. I panned through 360 degrees and saw something like 30,000 people going completely bonkers.

THOUGH YOU wouldn't think so when talking to the chummy, gum-chewing guy dressed in a T-shirt, braces and holes-in-the-knee denims, Halford is a very charismatic and commanding frontman. Leaving most of the traditional shape-throwing to Messrs Tipton, Downing and Hill, he struts about the stage in a strangely low-key fashion, bending his head forward as if he's spotted a 50p on the floor whenever he hits a particularly high note.

After the second encore of 'You Got Another Thing Comin'' people high up on the grassy perimeter begin to make their way homeward. And then suddenly, the PA erupts with the sound of a revving Harley, stopping them in their tracks and sending them running back down towards the front to catch a glimpse of the chrome and steel dream-machine.

For going on two hours, Judas Priest held 30,000 in their palm. This, strangely, is the first time I've seen them play – and the response – to each and every song, was staggering. What, I wonder, will British crowds make of Priest after the band has been away for so long?

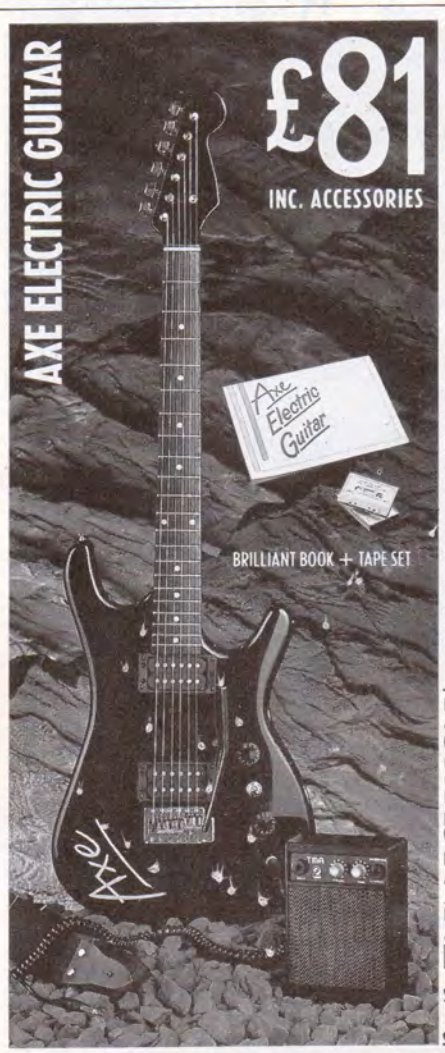
A few hours earlier, as the taxi was approaching the Rockodroma, I had asked Rob Halford about the significance of playing in Britain again after the long lay off, and whether he was at all apprehensive about it.

"I'd have been more apprehensive if the tickets hadn't been selling," he said, breaking into laughter. "But it's looking very, very good. So on the understanding that people at least want to come and see us, if we've got anything to prove I think it's just that we can still crack it onstage after being away for four-and-a-half years, which of course we *can*.

"For me, it will still be a big sentimental thrill to be back on a British stage. Opening at our home town, Birmingham, is going to be a wonderful thing. It's *important* to me," he says, with a genuine concern. "I'm a British musician, from a British Heavy Metal band, and I want to play in my own country.

"And I'd love to think that we could be successful enough on the British tour to come back maybe later this year and put on a big show like we've been doing in America, for example.

"I'd love for us to be able to come back and do Birmingham NEC or Wembley, and bring the big show over. But that depends on how well we do. It's up to the fans."



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SCREAM! DREAM!

The name of KEITH ALEXANDER may not mean an awful lot to you yet but to HOWARD 'Word In Edgeways' JOHNSON it means serious earache and mega phone bills. Witness Alexander's tirade on why his band PRIMAL SCREAM NYC are gonna blow your ears sky high and mean much, much more – soon!

FRASH, FOR the most part these days, sounds like a thousand pneumatic drills digging up the M1 in uninhibited glee. It sounds like a set of ballbearings spinning around in a tumble dryer. In short, it sounds like shit.

Most (but, of course, not all) of the newer Thrash/Hardcore outfits are real short on class, to put it bluntly. They're short on songs most definitely, they're short on finesse and ability. The Hardcore scene in particular has thrown up some pretty nasty bands who haven't grasped that to play contorted, complex music such as Thrash, you need to know what you're doing.

In short, I believe there are an awful lot of Thrash bandwagon jumpers who are no-hopers and really should not be regarded as anything more!

Now maybe to the highly tuned Thrash ear (which presumably belongs to Don Kaye!) the above paragraph might read as complete and utter bullshit. Maybe there's a vastness of style and interpretation that I'm wholly missing the point of. Maybe. But then again, the ear of the casual punter such as myself may, just may, be as valid as that of the renowned expert. After all, how many of you guys out there are as into the scene as our Don? Not many I'd wager.

I bet a lot more have the same passing interest in the field's *crème de la crème* like I do. Well if you do, and you wanna be the hippest kid on your scuzzy block with the next band to break out, then you could do a lot worse than have a wee flutter on Primal Scream NYC.

'Why The Primals?' you might ask, and why not. After all, their debut album, cunningly titled 'Volume One', ain't exactly set the world on fire, I'll agree. But the thing is, as I gleefully expounded during my review of said disc in the big *K!*, Primal Scream NYC have got the big triumvirate behind 'em, namely song structure, pacing and melody.

They're three big, big plus factors in anybody's drive to the heights, and while the Primals ain't yet honed those qualities into a fearsome force to match the sonic rumble of their heroes Metallica, all the signs are that when they grow into big boys, then they're more than capable of doing so!

Then there's the other factor that makes me feel good about Primal Scream NYC – and that's the non-stop talking machine at the other end of the 'phone, namely the band's guitarist and prime motivator, Keith Alexander.

NOW BIG music and big mouths have always had a whole lot in common, walk it like you talk it and all that, but while the likes of Ted Nugent whitter on with inane if amusing stories of shooting the dicks off rampaging rhinos, Keith gets the kudos through sheer volume of wordage.

"This band are into music, anything to do with music, not just one isolated part of the whole picture. Sure we have our influences, and our major influences come from bands like Metallica, forerunners of the Thrash scene, but we've also been influenced by every single piece of music that we've ever heard.

"Y'see, most Heavy Metal bands ain't really that musical, especially in the new scene that's springing up. There's a whole lot more to it than simple open E chord riffing! We like to put some thought into what we're doing!"

Indeed they do, as the distinctly näive but nevertheless appealing set of songs that constitute 'Volume One' adequately display. With hard rockers such as 'State Of The State' and the Sabs-like 'Mr McCreedy', it's easy to see why Primal Scream stand outta da crowd.

"We have five labels taking a very positive interest in us at the moment," confirms Keith, "and there are some majors in there amongst 'em.

"The album actually came out on Mercenary Records but man, it's been hard work with them. In many ways we regret signing to them because they have done absolutely nothing to promote the record. We wanted just a quarter page ad in *Kerrang!* but there was no way we could even get that. I'm getting real tired of phoning people telling them how to do their job! They won't even tell us how many copies of the record have been sold.

"We've done some of our own research and we reckon that we've shifted around about 10,000 copies without any kind of PR job. If we got some backing from the label I'm sure we could at least double that.

"Can you believe that we haven't even had any airplay on the college radio charts? That's not good enough and I refuse to be screwed by anybody in this business. Try as they may I refuse to be screwed! I know that the band is real small time at the moment but I have ultimate faith in Primal Scream NYC.

"WE STILL try to improve the band all the time. We're all both giving and taking lessons on our chosen instruments to improve ourselves. The record labels can see that the potential is there and that we're going to get better and better.

"As you yourself have done we've been compared to Metallica and we take that as a compliment, but I think that we have a lot more to offer than simply being Metallica copyists. We want to stray across the board musically while always remaining hard and heavy. We want to expand our horizons all the time and to grow into a band that can be compared with no one."

Now *that's* the kinda stuff that I wanna hear from a band. This is a one-horse race where blinkers are a definite hindrance rather than a help! And by the Primal Scream NYC action it seems that Keith is quite prepared to make the changes necessary to bring about the dream that he keeps.

Already bassist Rob Graham, who played on the album, has been given his marching orders to be replaced by Richard Day, and a second guitarist has been added in the form of Rob Chase to give the band a whole new dimension. And don't think that Keith's gonna stop there!

"We don't have any definite plans at the moment," says the man, "but there's a possibility that we'll be bringing in a guy to sing. He's gonna have to be excellent both vocally and visually so it may take a while to find the right person. Anything that it takes to improve the band will be done."

Not a bad move at all in my humble estimation because for all his valiant attempts, drummer Steve Alliano's vocals just ain't quite up to scratch.

"Yeah, and we all know that," agrees Keith. "Steve really wants to be the best drummer on the planet and he knows that he can't do that if he has to keep handling lead vocals forever.

"I really don't understand guys in bands that take all the criticism personally. If you're a new act there's no reason why people should have something against you so you can at least say that their opinions are gonna be pretty honest. We don't mind that at all!"

Especially when you're as confident about the forthcoming product as Keith Alexander is.

"We have the next album all written and arranged already," he enthuses proudly, "and I can tell you that it simply blows that first album away. We've been rehearsing it constantly, honing it into shape, and it sounds heavily exciting! I get a real kick out of it every time we play the tunes! If you want titles, well I'll give you a coupla titbits. We've got 'The Parish Wept', 'Superstructure', 'Backstreet USA' and we do a pretty cool version of Ted Nugent's 'Wang Dang Sweet Poontang'.

"I hear that Johnny Z has shown a little bit of interest in us and if he's reading this he should get in touch so that we can convince him! We could record that second album

PRIMAL SCREAM NYC: recovering from the playback of the Kerrang! interview tape

Pic John Ricard

tomorrow if we had the right business backing. We're that tight with it. We know exactly what we want with the tunes and I'm sure we could get a killer album done in 15 days!"

SUCH PLEASANT bravado! And in case you were wondering, Keith's no less enthusiastic about the band's live performance.

"Every time we play I get a real rush out of what we're doing, which has to be the greatest thrill of being in a band! There's no formula that we work to, we just adapt to the needs of each individual show. In many ways it's as much of a thrill accepting the challenge of playing to an unresponsive audience as it is to play to a crowd that's going totally nuts! We did a gig in Detroit once that was full of guys and girls holding hands but it was fun watching them get into it.

"Obviously we haven't played outside of our local area that much but we went to Toronto with Blessed Death and that was a riot. The crowds were wild! Obviously it cost us a lot of money to go up there and we're still paying off our drummer's mother's credit card, but hey, it was worth every dollar. It's the only way to get somewhere. You go out on a limb and you do what you believe in, no matter what the cost or the sacrifice!"

One aspect that the band won't be sacrificing just yet, however, is the name. For those of you who don't pay much attention to this kind of thing, there is already another band in existence by the name of Primal Scream, a very different entity that play a guitar pop kinda deal. Keith knows all about those guys!

"We heard of the other Primal Scream about a year after we got the band together and I have to admit when I actually got to hear the band I was way surprised! The name seems so heavy and so aggressive to me that I couldn't imagine it being used by any band apart from a Metal act.

"There's nothing much we can do apart from adding the 'NYC', which we've done.

"I don't think it's much of a problem because the musical styles are so far apart. So we'll stick it out for the time being and see what develops in the future!"

Indeed we shall. In a world where there are a million bands and maybe a hundred good ones, Primal Scream NYC have got to be a pretty safe bet. They've got some of the music down, but more importantly they have the attitude of Keith Alexander on their side.

That counts for a lot and if there's any justice out there the boy won't be filling in his day time as a graphic designer for much longer. Nah, he'll be filling clubs and concerts halls to his little heart's content!

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MYLES APART

AOR favourites April Wine may be gone but they aren't forgotten. Mainman MYLES GOODWYN is back to some serious wimphem with a solo record and a plan for world domination that stretches into the mists of the future . . . well, his third solo album at least. DEREK OLIVER polishes his crystal ball and checks the tea-leaves

LET'S GO BACK in time a few years. We've just bought Iron Maiden's 'The Number Of The Beast' and we're now coasting around our local record shop looking to spend another fiver.

Damn! Can't find anything, oh but wait a minute what about this lot called April Wine? *Sounds* have been covering them quite a bit and that geezer Geoff Barton's positively mad about them. OK. Here's the dosh and I'll have a copy of 'Powerplay' please Mr Shopkeeper.

Yeah, that just about sums April Wine up, doesn't it? The sort of band who were never first on your shopping list yet were always well respected by the Metal cognoscenti. Made quite a few albums too, in fact, by my ready reckoning I'd say there's at least 16 to contend with!

Myles Goodwyn used to be the frontman/leader/svengali behind the sound of April Wine. He wrote the majority of their best known tunes, sang all the words, took on the responsibility of conducting the majority of interviews and generally spent 10 years or more trying desperately to surround himself with a band individual enough to become a household name. That he didn't quite reach superstar status wasn't necessarily his fault.

Personally, I always thought April Wine were a cracking good band but terribly mis-cast. One minute they'd be hailed as the new Metal sensation and then confond us all by pouring out a succession of pop rock songs.

Frankly I loved both sides of their moon, but in pure commercial terms that relaxation of motive spelt pure unadulterated disaster.

'Walking Through Fire' (Capitol 1985) became their last ever studio album followed closely by a contractual live album entitled 'One For The Road'. It was a sad ending, signalling a reversal in previously healthy sales figures as well as fostering rumours that all was not well personality-wise.

Goodwyn, so the rumours abounded, had grown to be an ogre of immense proportions, impossible to work with and bitterly disappointed by April Wine's failure to break on through to the real big time.

"You're right, I think it was more business reasons than anything else that signalled the end of the band," admitted Myles to me recently from his home in Nassau.

"It took a long time, perhaps too long a time, to say 'enough's enough'. The problem I was facing all the time was more in tune with an identity crisis. We were not Heavy Metal by any stretch of the imagination and a lot of people misunderstood that. For most of the last couple of years of the band I was toying with the idea of going solo but I couldn't make the break when I needed to."

MYLES GOODWYN attempts to silence those hecklers who claim that his Billy Joel impersonation is the worst they've seen

What about those rumours that you ruled with an iron fist?

"No, that's not true. Every band has to have a leader and for April Wine that happened to be me. I'm the kind of guy that likes artistic freedom and it became increasingly difficult at times to enforce that wish.

"That was one of the reasons why I eventually broke up the band. Yes, it was a painful split and because of the complications I moved right out of the country; in fact I didn't involve myself with rock 'n' roll for a least a year."

FUN IT MAY be sitting in the sun, but for Myles Goodwyn the call of music eventually got the better of him. Figuring that he always liked the softer side of April Wine's music a lot more than the raucous hard rock, he not unnaturally decided to concentrate on writing ballads and, as he puts it, "little groove things".

Putting the results on tape in his private studio Myles decided it was time to get things swinging again and so called upon producer Lance Quinn (Bon Jovi, Lita Ford), with whom he'd become acquainted whilst making the April Wine 'Walking Through Fire' record, to help him out.

Quinn agreed and spent the next couple of years on and off recording in Philadelphia.

A mixed bag of affairs, Goodwyn's eponymously titled first solo album is as far removed from April Wine as Black Sabbath are from the Police. Experimental and often non-directional, you'll find everything from hard rock funk to gentle power ballads with Goodwyn lacing them all with his distinctive voice. It has sold well on import and will now get a UK release on Atlantic.

Hidden in the grooves, there aren't perhaps as many seasoned musicians as you might expect (except for drummer Andy Newmark), Goodwyn preferring to opt for fresh blood from the lengthy list of talented local musos supplied to him by Quinn.

"I've never given up the idea of touring," Myles is quick to point out. "I will be going back out on the road to promote this album, probably in Canada first then to America, and I'll be using most of the musicians I used on the album – the guys from Philadelphia. I hope people haven't forgotten who I am, that's all."

THE MAIN question on my lips has to be; does Myles Goodwyn still like to rock?

"Yes, very much so, but on my own terms. Frankly, I don't know if this record will satisfy my old fans but I hope the more they listen to it the more they'll understand what I'm trying to achieve. I have had some strange reactions to this project – people say, 'Hmmm! Where's the hair, what's with the bow tie?' – that kind of thing. All I say is, please give it a listen then make up your mind."

Future plans for recording seem planned out with meticulous detail. This first solo album is intended to set the scene whilst the next record will be "quite different" and promises to contain some very radical musical styles a million miles removed from the AOR approach being utilised at present.

But, according to Goodwyn, *that* LP will merely set the scene for his third album – a work that he claims will be his *pièce de résistance*. The only comparison he can come up with is Robert Palmer's 'Riptide', very heavy and extremely exciting. Um! Sounds interesting to me.

KILLERWATT

JERRY UWINS on the latest guitar and hardware news

UPGRADE YOUR AXE

SHADOW EQ-5 pickup: will make your Korean copy sound (almost) like the real thing

SHADOW EQ-5 Pickup
RRP £75

UNTIL RECENTLY, Shadow's stock-in-trade has been guitar-to-MIDI systems. Now, with the launch of the EQ-5 and a soon-to-be-unveiled range of Italian-made electric guitars, some of which will carry the EQ-5, diversification is definitely order of the day for this West German company.

The EQ-5, looking ostensibly like a normal humbucker but with seven pole pieces, is actually an active low-impedance pickup featuring an on-board five-band EQ plus controls for volume and signal-to-noise ratio (essentially a secondary volume control). And it's those 'pole pieces' – little screw-headed pots – that do the tweaking.

The beauty of the EQ-5, which comes pre-wired and complete with mounting surround, is that it can be substituted for any standard size humbucker without having to subject your guitar to major surgery. In fact, it should drop straight into the existing cavity, and the only things you'll need to find room for are the mini toggle switch that coil-taps the pickup, and the necessary 9V PP3-type battery.

Of course, wiring a low-impedance active unit into a passive high-impedance circuit does present one or two potential drawbacks – unless your guitar is a one-pickup model to start with. You can't mix sounds for instance, and if the guitar has a master tone it can't work on both types of pickup simultaneously.

Shadow's UK distributor Barnes & Mullins tell us, however, that connecting a 10kohm resistor to the EQ-5's hot wire effectively converts it into a high-impedance unit, thus reinstating these kind of facilities without compromising the pickup's role in life.

Which is, apart from adding active clout and output to your playing, to use the five-band EQ (at 100Hz, 300Hz, 1kHz, 5kHz and 10kHz) to mimic the sound of different types of guitar. Tailor a Strat to sound like a Les Paul – and vice versa.

Without necessarily being able 100 per cent to ape the exact voicings of famous guitars (where many factors other than pickups come into play), the EQ-5 is eminently capable of replicating the essential general characteristics.

Each EQ band provides a whopping 18dB of cut and boost, so one moment yer average solid can be doing a passable impression of a moody jazzer, a full-blown mid-heavy hooligan the next, and then thinned right out for the meanest Tele on earth. All at the twist of a screwdriver or – more likely on stage – the pointed end of your plectrum.

It can be a loud bugger too.

If you buy an early version of the EQ-5 you may find that the unit cuts out if, when the two volumes are at maximum, the 10kHz pot is turned past flat.

It may seem strange to have spent, say, £150 on the latest Korean guitar masterpiece and then have someone recommend forking out half as much again on a single replacement pickup for it. But that's exactly what I'm going to do, believing that the EQ-5's greatest appeal could well be to owners of lower-cost electrics.

Why? Because the performance of their pickups doesn't always match the usually amazingly good construction quality and playability. Investing in an EQ-5 will bring the certain reward of transforming what might be a commonplace axe into a tonal powerhouse, and go on to provide the sheer balls to cut it with the best of them.

More info from: *Barnes & Mullins Ltd, 155 Grays Inn Road, London WC1X 8UF. Tel: 01-278 4631.*

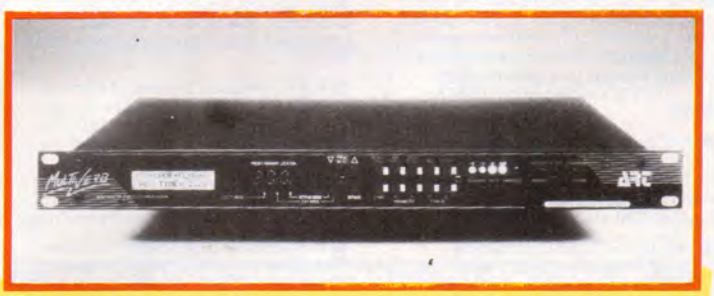
NEW DISTRIBUTOR FOR LAG GUITARS

■ LAG ELECTRICS and basses from France, previously handled over here by Essex-based company Capelle, have just appointed PBT Distribution as their exclusive UK wholesaler.

PBT, also distributors for Fernandes guitars and the manufacturer of Peterson amps, are bringing in all of the current line-up which comprises some ten models including three basses. Existing Fernandes stockists are good bets to hunt out first.

Lag's user roster boasts the likes of Gary Moore and Tina Turner's Laurie Wisefield, and the company pride themselves on producing hand-built instruments in a variety of finishes, and hardware specifications include Seymour Duncan or EMG pickups and Floyd Rose-licensed whammy systems.

More info from: *PBT Distribution, 1 Paradise Road, Downham Market, Norfolk, PE38 9HS. Tel: 0366 384740.*



MULTIVERB Multi-FX rack-mounted unit: 200 memory locations and 100 on-board presets

MULTIVERB MULTI-FX
RRP £399

AMERICAN PRO-AUDIO manufacturers Applied Research & Technology have just launched the MultiVerb, a one-unit rackmount programmable multi-effects module that joins the company's ProVerb family of digital signal processors.

Priced at just under £400, the MultiVerb, which uses 16-bit digital processing, allows four effects to be used simultaneously, choosing from reverb including reverse gates, arpeggio effects, pitch shift, doubling and imaged doubling, digital delay, chorusing and EQ. Multi-effects patches can be programmed into up to 200 memory locations, or selected individually from the module's 100 on-board presets and subsequently stacked.

Standard features include random access of effects via the front-panel keypad, battery back-up for memory protection, input level selector, a footswitch jack for remote access of FX programs, and full MIDI compatibility. Easy operation and editing are claimed for the MultiVerb, backed up by a 32-character LCD display.

More info from your local hi-tech/pro-audio stockist or: *ART, 215 Tremont St, New York 14608, USA. Tel: 0101 716-436 2720.*

SHRAPNEL

For FREE inclusion write to: Jon Hotten, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ. Deadline for publication is at least two weeks prior to cover date. Whenever possible, include a black and white photo with your record release/tour date info.

■ *GUITARIST* ***MATTHEW Blick,*** *bassist* ***Phil Danks*** *and drummer* ***Mark Allsop*** *are currently seeking a vocalist. Interested parties should contact* ***DCH Promotions, 11 St Bartholomews Road, Nottingham, NG3 3EH.***

■ **COMEDY OF Errors** have a demo available, priced £2.75, and a five-track mini-album priced £4 from **3 Rosshill Road, Penilee, Glasgow, G52 4AW**.

■ **KILLER CULT**, a Derby-based outfit, have a '**Farewell To The Serpent God**' demo available, priced £1 plus sae, from **Deadlock Tapes, 25 Station Road, Borrowash, Derby, DE7 3LG**.

■ BLACKBURN-BASED band **Fatal Attraction** have just released a demo entitled '**Fight For Rock**'. Info on the band can be obtained from **9 Oozebooth Terrace, Shear Brow, Blackburn, Lancs**.

■ **VEGAN RIGHTS** are a new all-Vegan HM/Thrash band from the Nottingham area. They are presently seeking a vegan bassist and drummer to complete the line-up. Interested parties should contact **Dave Vise, 15 Johnson Road, Lenton, Nottingham, NG7 2BX**.

■ HM/ROCK bands are wanted for a new compilation album. Send demo/biog and SAE for further information to **AOK Music, 15 Charnwood Drive, Melton Mowbray, Leicestershire, LE13 0JZ**, or call **Steve** on **(0664) 61887**.

■ **THE INDESCRIBABLE Black Vomit** have a new demo available, priced £2.50, from **FES Productions, 156 Windy Hill Lane, Marske By The Sea, Redcar, Cleveland, TS11 7DY**.

■ THE LATEST ISSUE of ***Angry*** fanzine is now available, priced £1. This issue features interviews with **Marillion, Haze**, the **Enid** and **Ark**, plus news/reviews etc. It's available from **Duncan J Harris, 2 St Mary's Park Road, Portishead, Bristol BS20 8QN**.

■ BASSIST/VOCALIST influenced by **Slayer/Megadeth** etc. seeks a band to join (aged 15-17). Contact **Allan Styles (Nobby)** on **(0204) 388609**.

■ **LEGZ ELEVEN** need a new vocalist, and candidates should be in the **Pearcy/Neil** mould. Interested parties should call **Billy** on **(041) 777 8658**.

■ *CRYWOLF, FROM Gloucestershire, have just finished recording their debut EP entitled* ***'Crywolf . . . The First 12 Inches'****, a five-track EP. Details on how to get hold of the album, plus release date, will be announced shortly.*

■ ***THE GREAT Bedsit In The Sky*** is a new fanzine/contact service given away free, containing gigs/demos/info. Included in issue one are **Ark, Hawkwind, Mournblade, Comedy Of Errors, Peter Hammill, IQ**, the **Bond, Cardiacs, Quasar, Rog Patterson** etc. Bands and fans can make contact by writing to **Patric Bliss,** *The Great Bedsit In The Sky*, **39 Mayfields Avenue, West Ealing, London W13**. Tel **(01) 567 1063**.

■ **BITCHES BRUE**, a Worcester-based band, release a single entitled '**Leather Love**'/'**Ready For Love**', on the FM/Coast To Coast label this month. It's produced by **Ric Staines**.

■ **CRANIUM SLAUGHTER** is a new Thrash/Hardcore fanzine and included in the first issue are **Anihilated, Social Disease, Scrawm, Lawnmower Deth, Lord Crucifier**. Interested bands should contact **Anthony McCue, 140 Oldham Street, Latchford, Warrington, Cheshire**, or **Vincent O'Connell, 200 St Mary's Street, Latchford, Warrington, Cheshire, WA4 1EL**.

■ **HELL ANGEL**, a Liverpool Thrash band, seek a second guitarist, aged 15-18, to complete their line-up. Interested parties should contact the band through **JJ Cooke, 2 Hughes Drive, Bootle, Liverpool, L20 0DR**. Interested agencies/fanzines can contact the band at the above address.

■ FORMER **NOTRE Dame** members **Trev Robinson** and **Jan Thompson** have left the band, and Jan is forming a new outfit with Trev contributing lyrics. The remainder of Notre Dame will continue to use the name but Jan's new band will retain rights to all of the material.

■ ***IRON FIST*** fanzine issue 19 is now available, featuring **Saxon, Candlemass**, the **Grip**, the **Quireboys, Angry Anderson, Mace** and **Hellion**. It's priced 70p (UK)/£1 (overseas) from **Warren Speed, 5 Angrove Close, Great Ayton, Middlesborough, Cleveland TS9 6LE**.

VANDAMNE *PLAY Bristol Fleece N Firkin June 19, Oxford Dolly 20, Reading University 23, Birmingham Edwards No 8 July 8.*

SEDUCER PLAY Hubbins Fulham Greyhound July 12, Peterborough Sanitarium 16, Hampton Court Jolly Boatman 28. The band are on the lookout for management/record company – contact **Phil Smith** on **(0932) 847095**.

GIN SLING play Washington Arts Centre June 10, Cardiff Bogeys 18. Their single, '**Heartbreak**', is available on the Europe label, or from **Marc Ama Chan, 12 Hunters Road, Spital Tongues, Newcastle Upon Tyne**.

Marc had a coat stolen at a recent Marquee gig, and at the band's next Marquee show (supporting **Quireboys**), he saw a female member of the audience wearing it, and if she'd like to write to the above address, Marc would be pleased to hear from her.

PADDY GOES To Holyhead have lined up a '**Live n' Smiling**' tour: They play Hampton Court Jolly Boatman 10, Warrington Lion 11; Stoke Newington New Pegasus 17, Fulham Greyhound 18, Bedford Angel 25, Stockwell Swan 30, Greenwich Tunnel July 1, Brentford Red Lion 2, Paris Locomotive 7, 8 and 9, Harlesden Mean Fiddler 15, Wendover Wellhead Inn 16.

Guitarist **Tino Troy** has had a guitar stolen from a recent Cricklewood show. Anyone with information should call **(01) 289 9594**.

DRIVE PLAY Dover Louis Armstrong June 10, Stoke Newington New Pegasus 12, London Rock Garden 22, Greenwich Tunnel Club July 5, London LMS 14, Nutley Shelley Arms 17, New Cross Harp Club 24, Worthing Theives Kitchen 27.

Drive's demo is priced at £1.50 from **18 York Road, Hove, Sussex**. For more info, call **Alex** on **(0273) 732100**.

TRIXX PLAY Birmingham Edwards No 8 June 10 (supporting **Quireboys**), Hubbins Fulham Greyhound 14, Edinburgh The Venue July 2. The band's current '**Lowlife**' demo and other merchandise can be obtained from **Trixx Federation, 16-17 Oxgang's Street, Edinburgh EH13 9JU**. The demo is priced £3.

APRIL 16TH *will play a series of shows to promote their* ***'Sleepwalking'*** *album released June 1. They play Ipswich Corn Exchange June 10, Hampton Court Jolly Boatman July 7, Fulham Greyhound 14, Kent Bulldog Rally August 12, Cardiff Bogeys 13.*

IRISH BAND **No Hot Ashes** will be moving to England in July, and play Crossclear Masons June 10. A Belfast date is currently being lined up.

LEICESTER-BASED band **Zuit Diamond**, 'a heavy glam alternative band', play Leicester AJ's June 10, Leicester Royal Mail 24, Leicester Spectrum 26, Nottingham Plough And Harrow July 2, Lincoln Cornhill Vaults 9.

TABU WILL support **Wolfsbane** at Northampton Kamikaze June 11.

LANCASTER BAND **Cobra** play Liverpool Bierkeller June 9, Harrington Ship Inn 10, Workington Bluebell 11, Wrexham Kings Arms 23, West Bromwich Coach and Horses 26.

LUCIFER PLAY Canterbury Gators June 8, Gillingham Southern Belle 10, Hastings Carlisle 11, Brookland Royal Oak 12, Stone In Oxney Stone Hall 18, Flimwell Hare And Hounds 22.

SPOILER PLAY Surbiton Southampton June 13, Croydon Cartoon July 12. They're also competitors in the Walthamstow Royal Standard Battle Of The Bands.

AYRSHIRE BAND **Kings Ransom** play Newmilns Covenanters June 11, Irvine Reflections 25, Cumnock Tup Inn July 2.

WRAITH, LIBERTIN' Lips and **Lawnmower Deth** play Nottingham Rock City July 27. Wrath will *not* appear at Rock City on June 22.

TYRADE FROM Bedfordshire play Rushden Viking June 16, Bedford Eagle 18, Greenwich Tunnel Club 25, Great Gransden Crown And Cushion 30, Kentish Town Hype Club July 10.

LICHFIELD ENOTS club hosts the following dates: **Steve Murray Blues Band** June 17, **Wolfsbane/Thundering Hearts/Interpol** July 1, **Sumo Giants** 8, **Marshall Law/Fayre Warning/Shocksplit** 22, **Skidmarks** August 5.

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FEMALE 21 into Guns N' Roses, Poison, Def Leppard, Cinderella, etc requires males into anything except Thrash Metal for crazy letters, photos please. Dawn, 36 Churchill Rd, Church Stretton, Shrops SY6 6EP

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MAYHEM

■ BOSTON-BASED Thrashers **Gang Green** have just completed work on a cover version of the classic **Led Zeppelin** song **'Livin' Lovin' Maid (She's Just A Woman)'** for release as a single on the Roadrunner label this Summer.

Current plans are for Gang Green to tour the UK this August, but the dates have yet to be arranged.

■ LEEDS-BASED band **Red Eye** have completed work on a seven-track album entitled **'Not Over The Desk'**, all proceeds of which will go to the Penny Grundy Fund, an appeal to raise money to send Penny and other sufferers of Cerebral Palsy to Hungary for specialist treatment.

The album is available locally or by post from Red Eye, **15 Haldane Crescent, Pinders Heath, Wakefield, WF1 4TE**, priced at £5.50 inclusive of postage and packing.

Meantime, Red Eye play **Leeds Haddon Hall** on June 18.

■ DUE TO difficulties at the pressing plant, the release of **Toranaga**'s debut album, entitled **'Bastard Ballads'**, has been delayed until June 13, when it will put in an appearance on the Peaceville label.

■ CANADIAN BAND the **Jitters**, who supported **Heart** on their recent UK tour, release a new single entitled **'Closer Every Day'**, backed with **'Almost Convinced'**. It was produced by **Paul Goss** and came out through the Capitol label on May 23.

■ **EDWARDS NO 8** rock complex have expanded their gigging facilities to include the **Goldwyns Suite**, which has a 1200 capacity.

For more information on bookings for Goldwyns, which will begin in July, initially on Monday and Tuesday nights, call **Dave Juste** on **(021) 643 5835.**

■ FORMER **STATUS Quo** drummer **John Coghlan** has recruited ex-**Whitesnake/Alaska** guitarist **Bernie Marsden** to his **Diesel** band, a project Coghlan has dabbled with since 1976.

The Diesel band line-up is completed by guitarist **Ray Minhinnitt** and former **Taste** and **Rory Gallagher** bassist **Charlie McCracken**.

Coghlan's last major outfit, **Partners In Crime**, bit the dust after a debut album on the Epic label several years ago.

■ AMERICAN THRASH bands the **Unsane** and **Emetic Leprosy**, both of whom appear on New Renaissance records' **'Satan's Revenge Part II'** album, have inked record deals; the Unsane with New Renaissance and Emetic Leprosy with Wycked records.

■ **HENRY LEE Summer** released his debut single, entitled **'I Wish I Had A Girl'**, through the Epic label on May 23.

It's backed with a tune called **'Wing Tip Shoes'.**

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'ANGELES UPSTARTS

You want Glam? You got it. You want electric haircuts? They're all here. You want Total Bonk Death? Then put your hands on your hips and get ready suckerz! We are talking LOS ANGELES and we are talking shock 'n' rock 'n' roll. And if KELV HELLRAZER doesn't mention 'em . . . then they ain't happenin'

THE CURRENT trend with LA record companies seems to be 'if it moves sign it'.

Taz recently signed to QMI/MCA and this foursome consists of KK (vocals), Ethan Gladstone (guitars), Chris (drums) and Kenny (bass). They are currently finishing the mixing of their debut disc 'Wake Up & Sweat', produced by none other than the legendary Kim Fowley.

Judging by their demos and live work, the LP promises to be a real winner, forming a Poison/Aerosmith/AC/DC cohesion. I await the debut disc with mouth-watering anticipation – roll on May!!

Also set for a May release is the debut platter from **Femme Fatale**, also on MCA, which features Jim Faraci at the production helm. The band apparently hail from New Mexico but have relocated to California. They're fronted by Lorraine Lewis, a Dale Bozzio lookalike if ever I saw one. Sounds interesting . . .

Ex-LA chief liggers **Stiff** have rearranged their line-up and changed their name to **Lillian Axe**, (feature *Kerrang!* 190). The two remaining members of Stiff have formed a new band, **Roxanne**.

Shark Island's debut with A&M records is well overdue, but that's not to say the boys haven't been keeping themselves busy. They've just completed two cuts for the movie soundtrack of 'Bill & Ted's Excellent Adventure' – 'Dangerous' and 'Father Time'.

Their current line-up consists of Richard Black (vocals), Spencer Sercombe (guitars), KK (guitars), ex-Tormé man Chris Heillman (bass) and Greg Ellis (drums) and they're currently touting a completely new sound and direction, relying more on Doors/Idol influences than their old Halen-type sound. Although unknown to most, their vocalist Richard Black is the best frontperson in LA, and 'tis his performances that are responsible for most of Guns N' Roses' Axl's stage movements.

The debut looks set to become the most exciting and adventurous affair to come from an LA band in the last five years, and just wait till you hear their all-time classic 'Go West', a totally mind-blowing experience! Contact Shark Island at: **PO Box 3422, Arcadia, CA 91006, USA**.

Meanwhile, the various ex-members of Shark Island are up to a whole manner of things. Firstly, their ex-drummer Walt Wildman has recently joined **Sweet Savage**, who besides moving out of LA have also got together again with vocalist Joey Jones. This new input has made them stronger than ever, and they're currently preparing to start work on the follow-up to their first EP, the self-titled five-tracker 'Sweet Savage'.

With the band currently being the cream of the LA club circuit, they should be in line for a major deal any second – Walt has certainly come a long way since his stick twiddling days with Americade!

You can contact Sweet Savage at: **1444 Poinsettia 104, Hollywood, CA 90046, USA**.

Secondly, ex-Sharkies Tom Rucci (bass) and Michael Guy (guitar) have thrown in their lot with the female-fronted **Fire**.

'**MOLLS** HAVE finally got their act together, and their debut platter should be with you any moment now. The LP has been remixed and the current track list looks like this: 'All I Want', 'Dressed To Thrill', 'Supersonic', 'Rally Baby', 'D'Stroll', 'All Night Long', 'Crimes Of Fashion', '777', and 'Emotions'. An extra cut looks set to be added, in the form of 'Action'.

The band now feature SS Priest, ex-string twanger for fellow Chicago playmates **Diamond Rexx**, who sadly/gladly are no more. Also vocalist Desi Rexx was once a part of the legendary London offshoot **St Valentine**.

And talking of St Valentine, the band are currently doing better than ever, having had their latest five-track demo produced by Dana Strum, Vinnie Vincent Invasion bassist. It's a lot stronger than their previous demo, especially 'I Need You' and 'Take Me Away', and with their line-up featuring the best-looking frontman in LA, how can they fail? Scott Thomas Richards (for 'tis he) was recently described as '*a handsome singer who has the perfect hairdo. Fluffed up tall and full like a white dandelion, and long and loose at the back. it had just the right amount of hairspray to keep it in place but not too stiff. The frosting of the tips was always perfect and added another slight amount of shading that gave the entire hairdo a colourful, surrealistic blond look that has 'Rock Star' written all over it*'. How can you follow that?

Bassman Mark Simon recently contacted me to impart the news that Gene Simmons has expressed an interest in producing the band.

Contact St Valentine at: **c/o 6501 Sunset Boulevard, Hollywood, CA90028, USA**.

Meanwhile down at the Tuffty Club, **Tuff** are becoming another major LA attraction, especially with the addition of vocalist Steve Rachelle, another one for the ladies to go mad over. Tuff went into the studio to begin work on their demo with producer Jessie Harms (Sammy Hagar, DL Roth) around about March. Expect to hear more about titles such as 'Round 'Em Up', 'You Want Trouble, You Got It' and 'Summertime'.

Contact Tuff at: **c/o Michael Raimondo, PO Box 3106, Hollywood, CA 90078, USA**.

SOME MIGHT say there's only one *real* glam rock band in LA – **Ruby Slippers**. It could also be said that there's only three *real* glamsters there, so it's probably no big surprise to find out that two of 'em are in the Slippers: vocalist (and ex-drummer) Nigel Itson and guitarist KV. These two chaps (?) have been described as transvestites and spangly condoms, but love them or hate them you can't ignore them.

This dynamic duo form the driving force behind Ruby Slippers. Musically they're Zell-style glam, with massive tinges of Mott and early '70s superstars like Bolan and Bowie. Nigel Itson writes the best pop songs in Hollywood, and is a man (??) after my own heart if ever there was one. He lives, breathes and oozes glam 100 per cent.

The Slippers' line up is completed by bassist Vince Votell and drummer Mark Keiner, and songs on their demo like 'Over & Over' and 'Find Out For Myself' are no-nonsense

ST VALENTINE: featuring Scott Thomas Richards (centre) – seen here awaiting the next cloud of hairspray

MICHAEL ANGELO: guitar hero of the moment said to have recorded the fastest guitar playing ever

glam all the way.

Contact Ruby Slippers at: **16231 18 Eucalyptus Avenue, Bellflower, CA 90706, USA.**

It's now rumoured that if you sell out two nights at the Country Club then you get signed to a major label. If that's so then the **Zeros** must be close to a major deal. If you're into the wacky and the bizarre, then these guys are for you, and believe it or not, they actually gigged in London two years ago.

The band consist of Sam Serious (vocals), Joe Normal (guitars), Danny Dangerous (bass) and Mr Insane (drums), and they've just completed work on their latest demo, including such numbers as 'Kick It Down', 'Too Young' and 'Rocking The Sky'. This tape is currently causing several major companies to raise their creaky eyebrows in interest.

And anyway, if these guys don't create havoc with their music, then there's certainly a future for them in the fashion industry, with their Ouchproof clothing!

Contact the Zeros at: **6857 Franklin Avenue, 19, CA 90028, USA.**

Carmine Appice has been keeping himself busy recently working with King Kobra (his main project), **NRG** and **Sibbling Rivalry**.

Carmine has recently produced NRG's six-track demo, and the band consist of Todd Griffin (vocals), Deryl Otto (bass), Bruce Draper (guitars) and Jim Darby (drums). They play bluesy hard rock with definite Aerosmith overtones. Yet again, a major deal is imminent!

Contact NRG at: **PO Box 6903, San Berardino, CA 92412, USA.**

Sibbling Rivalry, meanwhile, are a concoction of Ratt, Brighton Rock and Bon Jovi. For more information, watch this space!

IF SINGING whilst hanging upside down in gravity boots is the bag you're into, then the over acrobatic **Dr Starr** is for you. Dr Starr is Douglas R Starr, an excellent showman who built his reputation in earlier bands such as Royalty and Rocknee, and musically his band come across as a more appealing, updated version of UFO.

Interestingly (and oddly), all his projects are based around the medical profession; for example, the name of his backing band is the MDs.

Contact Dr Starr at: **PO Box 2272, Beverly Hills, CA 90213, USA.**

Beware! No girl is safe, cos Punky Peru is back in town (fresh out of jail!) and ready to record the new **Witch** LP 'Nobody Sleeps'.

Besides terrorising the female population, Punky has been kept busy playing drums on demos for the new Lita Ford album, as well as co-writing 'Fatal Passion', a song which tells of his affair with her.

Coincidentally, Lita's keyboard player, David Ezrin (son of Bob), has now joined Witch, replacing guitarist David St John. He joins Pete Wabbit (vocals), Jim Warman (bass) and Scott Ricketts (guitar).

Contact Witch at: **1806 Delaware, Hunnington Beach, CA 92648, USA.**

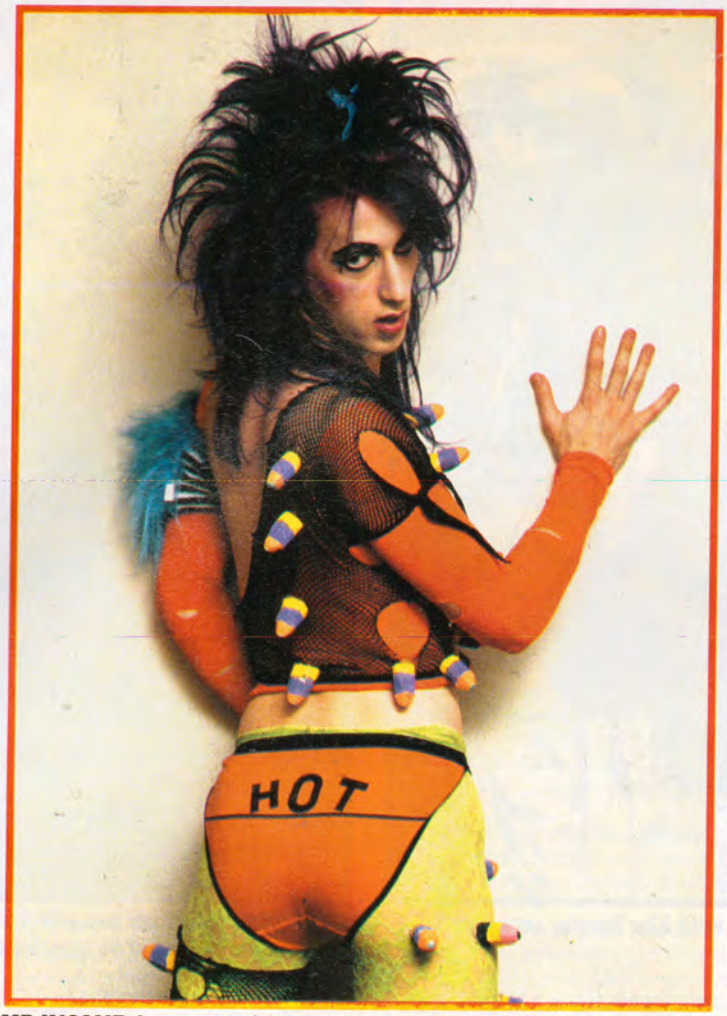
Cathouse, who are currently attracting mucho interest in the UK at the moment, have finally built themselves a strong following on the LA club circuit. Fronted by America's answer to Ian Astbury (Clark James), they're nothing to do with the likes of Guns N' Roses and Faster Pussycat. What you have here is pure psychedelia, man.

Contact Cathouse at: **1344 Formosa Avenue, Hollywood, CA 90046, USA.**

Guitar hero-wise, the most happening guy at the moment has to be **Michael Angelo**, ex-Holland. He has also played on **Jim Gillette**'s debut LP, 'Proud To Be Loud' (a record which claims to have the fastest guitars and the highest screams ever recorded) and is renowned for his amazing fretboard technique, a talent which can be seen on his current video, available now.

Jim used to sing for Tuff, but

KONTINUEZ OVER



MR INSANE drummer with the Zeros, a band whose entire line-up wears stage gear this silly

NRG: bluesy hard rock with Aerosmith overtones

SWEET SAVAGE: cream of the LA club circuit – major deal any second?

TAZ: recently signed to QMI/MCA with Kim Fowley set up to record their debut

DR STARR: frontman Douglas R Starr. Why stand around on stage when you could be hanging upside down above it?

'ANGELES

FROM PREVIOUZ PAGE

now sells vocal lessons through the big US rock mags, and from what I've heard Jim has an amazing range, kind of Geoff Tate-sounding, but way beyond.

The LP should be available by the time you read this, but otherwise contact Jim Gillette **Metal Power, PO Box 3386, Hollywood, CA 90078, USA.**

ROUGH CUTT have signed to Atlantic, which must mean bad news for **Eyes** (formerly LA Rox), cos bassist Matt Thor was chuggin' the four-string for *both* bands. No prizes for guessin' what his priority will be now, so Eyes must be down to a three-piece. I hope they survive, cos they are the most awesome AOR band in LA at the moment (excepting White Sister): delete all those 'Euro-Wimpwire' clones like Bonfire, Treat etc. C'mon Del-Boy, get on the case!

Contact Eyes at: **1759 N. Allen, Glendale, CA 91201, USA.**

Triangle, featuring Baron Lombaro and his brother Chris, have just completed their second demo which features cuts like 'Believe It Or Not' and 'Lovemania'. The band play classy rock à la Dokken and Y&T, and you can contact them at: **Triangle Contemporary Public Relations, 12115 Magnolia Blvd, Suite 172, N Hollywood, CA 91607, USA.**

The bad news is that the appalling **Odin** have a new LP out and, even worse, the painfully average **Warrant** are also on the verge of signing a major deal. This, of course, had nothing to do with the fact that they are frequently joined onstage by every girl's wet dream, Bobby Dall of Poison.

Saving the best till last – and they're not even glam – let me present **Cry Wolf**, a band that nobody knows anything about (apart from yours truly, of course). Consisting of Timmy Hall (vocals), Steve McKnight (guitars) Phil Deckard (bass) and Paul Cancilla (drums), this band have produced what is, in my opinion, the best demo I have come across in the last five years – sounding like a wild mixture of Stryper and Autograph, but better than both bands put together – their four-tracker has the best production I've heard in ages.

So if they stick police caps on their heads *à la* Bret Michaels or hang cigarettes out of the sides of their mouths, somebody will probably sign them.

Contact Cry Wolf: **c/o Kent Cooper, 4AM Communications, 10700 Santa Monica Blvd, Suite 4-368, LA, CA 90025, USA.**

And lastly, up 'n' coming bandz to keep an eye out for: **XYZ, Angora, Motorcycle Boy, Funhouse, 48 Crash, Darling Cool, Kill For Thrills, Noize Toys, Jonny Crash, Monster Island,** and **Salty Dog.**

See ya later, dudes.

TUFF: the ladies are going mad for 'em

SINGLEZ

Reviewed by Phil Wilding

DEEP PURPLE: the Flintstones of rock 'n' roll

DEEP PURPLE: 'Hush' (Polydor)

From the cock-crow and little Ian belting out as if his life depended on it, this rejuvenated 'Hush', released originally when Fred Flintstone was only known as young Benjamin, offers nothing radically different except a great song with a spanking new production. This is overhaul and custom work the way that it was meant to be. The B-side's a very live 'Bad Attitude'.

FLEETWOOD MAC: 'Isn't It Midnight' (WEA)

Now at home in the arenas of this fair isle (sweater), which must look pretty shoddy in comparison to their American cousins, Fleetwood let slip another single just to ensure that their profile is about two points higher than the bump on Krusher Joule's head (what do you mean, that *is* his head?).

I was still searching for the hook after the stylus had left the vinyl, and in comparison to their previous material, this smells positively primeval. I envisage that they write this sort of stuff in their sleep, and that's just about where it sends me. Confidentially, though, I'm saving myself for Stevie Nicks.

JON ANDERSON: 'Hold On To Love' (Epic)

Oh my good God, bless me father for I have heard a marshmallow come to life and sing. Jon, Jon, Jon put that bloody melody down, shoot that backing vocalist, kill that trumpety sort of solo. Go back to the elders of the tribe, ie Yes, talk to Rabin, and for your own mother's sake, never ever leave the house looking like that again. I do like the album cover.

HENRY LEE SUMMER: 'I Wish I Had A Girl' (Epic)

I have a feeling that I can possibly redeem myself in Epic's eyes with this rabble-rousing kicker called Henry. Just shut up and wallow in this most splendid piece of glitzy decadence. *'I Wish I had a girl who walked like that,'* blares Mr Summer with a grin the size of a toilet seat. It must have been the one who was at the Brixton Academy the other night. Ooer . . . This is indispensable, but better still, get the album. Summer's here at last.

ROBERT PALMER: 'Simply Irresistible' (EMI)

Robert 'I recall that video, uh-uh' Palmer with a refreshing surprise that is guitar landing right on the top of some poor unfortunate's head. Kick, bang and a sample or two for good measure along with a perfect mix that gets the bass to funk off and the geetar to go 'Uuuuh!' More Powerstation than Powerstation. By the way, there is no truth in the rumour that he's Ray Palmer's dad. Honest.

JOANNA DEAN: 'Kiss This' (Polydor)

Miss Raunch Gob living and loving it. This is how all those *other* female singers and bands convince themselves they sound. Rides along like an express train relieved of a driver but with a destination in mind. I'll be waiting at that station. *'I'll kick your ass right out the door'* – and believe me, she sounds as though she means it.

ACIS: 'Lawbreaker' (Active Music)

There seems to be a Continental frisbee at this office most every week. Every week I go, 'Ooh, could be something in this,' and every week my optimism drains away like the last dregs of a pint of Brains Dark. Never, ever, though has it ever been so tasty. Acis offer no solace; everything is just piled in there – chants, grunts, solos, the odd distressed yelp and a couple of open shirts. The cover's also a seven on the ten scale of naff(ish). It must be something in the water, is there any other explanation?

TOTAL PHONE FEVER!

YEP, FOLLOWING the stormin' success of the two latest additions to our luxuriously loud Livewire service, we feel duty bound to bring you *even more* Telecom-transmitted decibels!

Even as this hot ish of the big *K!* lies in your sweaty palm, *two more* numbers are lurkin' in the lines, all lonely, lifeless and just waitin' to be dialled into action by your dinky digits!

Facts? Simple! Firstly, we've added an album preview line, givin' you rockin' readers the chance to hear new albums the *very second* we get our own oh-so-grubby mitts on them! What service, eh?!

And secondly, we're introducing a Top 30 Metal singles line, where you'll be able to hear the whole chart rundown from the latest *K!* chart, as well as listen to the week's best sellers.

So what are the magic numbers? OK then, from the top. . .

● Line One – **0898 121319** – the regular news, views, insults and moosic presented by various suitably drunk members of the kolossally kracked-up *K!* team.

● Line Two – **0898 121320** – still carries a hotter than hot interview with whoever's hard, heavy and happening that particular week. Dial those numbers durin' the next seven days and you'll hear a captivatin' conversation with Heart.

● Line Three – **0898 121321** – is still the competition line, this week offerin' you the mega chance to win lots of goodies, once again from those glorious girlies Heart. Easy, boyz . . .

● Line Four – **0898 121322** – is the spankin' noo LP preview line, this week featuring trax from the forthcoming Georgia Satellites album, the totally fabaroonie 'Open All Night'. Boogie 'til ya drop!

● Line Five – **0898 121323** – brings the shockin' Top 30 singles rundown and some suitable earbashin' by the very best on offer.

HEART: dial 0898 121320 to hear those sultry sisters' voices on the incredibly hi-tech* Kerrang! *interview line

■ IT WAS nothing like a normal night here at 'Bar HQ . . .

True, the lovely golden optics were bubbling like a cauldron in the corner while '**Krusher**' uncorked another bottle of Vino Collapso with the sharp end of his knob; **Extremely Young & Cheeky John Hottonthenews** sat balefully slobbering over his X-rated **Big Trouble** pictures, muttering like a broken man under his breath . . . " She was definitely singing to *me*. I know she was, I know she was. She was definitely singing to ME . . . "; **Dep Ed Jeffries** was desperately trying to get **Marlin The Heavy Metal Horse** to stand still long enough for him to ride him (. . . well, what with **Beefy Barton** on his tri-annual hols, our over-enthusiastic Dep Ed just couldn't wait to try good old Marlin out for size, if you catch our drift, ahem!); **Derek 'Dreams Really Do Come True' Oliver** was posing around outside the ladies toilet in his brand noo **Led Zeppelin** Are Alive And Well And Living In My Imagination T-shirt, while **Biteyerass The Heavy Metal Hound** did something unspeakably affectionate up against his leg; and of course our usual gaggle of squealing 'Bar girls – '**Scarlet**', **Ali** 'Bonk Rock', and '**Knees Up' Nisbet** – were all busy huddled beneath Ali's lipstick smeared (at least, we *hope* it's lipstick) **Joooe Elliott** poster, wriggling in their blood-stained leather-and-cheesecloth butcher's aprons . . .

Well then, you're saying, what's so abnormal about all that?

What's so abnormal about all that?

You think that sounds like the behaviour of NORMAL PEOPLE!?

Good Bog in Devon, kidz, you've been reading this shit too long if that's what you call bleedin' *normal* . . .

Look, siddown, shaddupperyerflaps, get one or two good ones down, and we'll tell you what soddin' *normal* is . . .

■ NORMAL IS doing what the BBC did when they put the following caption onscreen during Led Zep's much-touted 'one-off' (nudge-nudge, wink-w*nk) comeback performance at the Atlantic Records' 40th birthday bash in New York recently: 'LED ZEPPELIN . . . REFORMED ESPECIALLY FOR THE OCCASION . . . FEATURING **JASON BONHAM** ON DRUMS, BROTHER OF ORIGINAL MEMBER, JOHN . . . '

Nice one, Auntie . . .

■ NOT SO normal was the disturbing phone call we received from those pillocks at the *Daily Mirror* last week asking us if **Joe Savage** from **Def Leppard** (sic) owned a wildlife park or not, and if he did – yes, it gets better – could we confirm whether it was true that one of his pet leopards had escaped and eaten his wife and baby!

Bog Almighty! Where *do* they get them from?

We were tempted to confirm everything, of course, being generally evil by nature here at 'Bar HQ. Only they'd have loved that, wouldn't they?

So instead we told them to bog off like the abnormal looozers they are . . .

■ QUITE A few of us normaaals made the pilgrimage up the road to see what is after all probably the most normal band currently working anywhere in the world today . . . **Faith No More**.

Mick ' I've Always Led A Normal Life And So Have My Underlings' Wall even jetted in from "a short

■ *THIS WEEK'S 'Bar HQ World Exclusive is none other than **Sixx Pack**, forerunners in the New Wave of Doppelgänger Rock currently sweeping America, and featuring the Most Kontroversial Man In Rock at the moment, **Matthew Trippe**, the headless chicken who finally came home to roost!*

That's our man, second in from the right. At least, we think *it is, though that incorrigible li'l devil **Far Too Cheeky (And Young) Jon Hottonthenews** reckons it looks more like a certain **Frank Farrano** of this parish!*

As ever, we wish to keep our silence on the subject.

Definitely not normal *though, whatever's going on . . .*

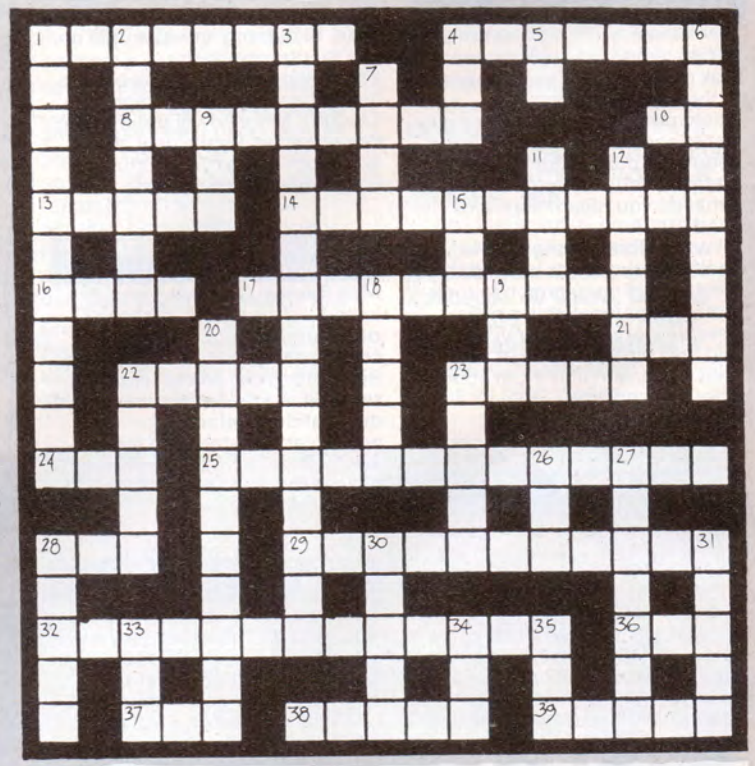
KERROSSWORD

ACROSS

1. He's still running an endless mile (4.4)
4. What a kinky 'nun' might dress in (7)
8. Could be a romantic journey with the Scorpions (4.5)
10. see **5.**
13. Venom fought him (5)
14. If it's a hit Cheap Trick could end up in this (3.2.6)
16. Just Gallagher (4)
17. As built by David Lee Roth (10)
21. Total of the young dudes? (3)
22. The great Bon of **5.** (5)
23. Rushed Lee (5)
24. Producing Allom (3)
25. Mötley Crüe make it hard for actors to work here (7.2.4)
28. Just one that Aerosmith stashed in the attic (3)
29. Adams gets hot (4.3.4)
32. They enjoy social intercourse (7.6)
36. Little word that makes noises big (3)
37. Spanish river commits sex crimes! (3)
38. Whole lotta lady for **5.** (5)
39. Brother of **6.** (5)

DOWN

1. They want Johnny to B. good(e) (5.6)
2. They leave just the remnants of war (7)
3. Saxon in a real hurry . . . must be the Guinness! (4.4.3.4)
4. Kerslake/Brilleaux (3)
5. and **10.** They do dirty deeds cheaply (1.1.1.1)
6. White blues buster who walked from Dallas (5.4)
7. ELO's Horace (4)
9. Halen's wagon . . ? (3)
11. . . . and they leap (4)
12. Neil's mint? (6)
15. One animal pelt could've been part of a psychedelic group (3)
18. Glam rockin' blockbusters (5)
19. Barth wields one (3)
20. and **34.** Why it's difficult to see off the Remones (3.5.2.3)
22. Hagar's uncle (5)
23. A big white! (5)
26. Royalty for a tubular Waybill (3)
27. '60s band that had to get out of this place (7)
28. An early sample of **16.**'s talent (5)
30. Glorious ones about Motörhead? (5)
31. Gary's rooms? (5)
33. A supply of this is an AOR band (3)
34. see **20.**
35. Original Floydman Barrett (3)



SOLUTION

ACROSS
1. John Parr 4. Leather 8. Love Drive 10. DC 13. Satan 14. Lap Of Luxury 16. Rory 17. Skyscraper 21. All 22. Scott 23. Geddy 24. Tom 25. Theatre Of Pain 28. Toy 29. Into The Fire 32. Smashed Gladys 36. Amp 37. Rio 38. Rosie 39. Dusty

DOWN
1. Judas Priest 2. Helstar 3. Ride Like The Wind 4. Lee 5. AC 6. Rocky Hill 7. Wimp 9. Van 11. Jump 12. Murray 15. Fur 18. Sweet 19. Axe 20. Too Tough To 22. Sammy 23. Great 26. Fee 27. Animals 28. Taste 30. Tales 31. Empty 33. Air 34. Die 35. Syd

Pic Ray Palmer

Pic Ray Palmer

■ *NUMBER FOUR in your perfectly* normal *series,* ***Syrup Of The Week*** *– say hello kindly kidz to* ***Paul Quinn*** *of* ***Saxon****!*

As you can see we've managed to capture the four select stages in Paul's gradual conversion from quite stunning baldness to the fulsome fun of a good Syrup, in quite immaculate detail . . .

1) The Pre-Syrup stage: and a sad sight it is too. Syrupless, sour, afraid even to get close to, let alone turn his face to, the camera. Poor love . . .

2) The Syrup Mark One stage: Paul's first youthful attempt at a homemade Syrup that a friend of a friend of a right bastard recommended to him. Not bad, of course, but still lacking that certain . . . something, doncha think?

3) The Syrup Mark Two stage: the first signs of Paul's growing maturity and the first official sighting of the prototype Quinn Syrup. A rather fetching precursor to the present day . . .

4) . . . Mark Three Syrup! Yup, a total overhaul job, and a very nice one it is too, if we may be allowed to say so: suave, full-bodied, and plonked at just the right jaunty angle . . . ah, it brings a tear to the eyes.

break" in Florence, Italy and drove like a fiend from Heathrow airport straight to the Town And Country Club.

Ah, what fun! What merriment! After the show we all trotted off with **Big Sick Ugly Jim Martin** and **Billy Gould** from the band to **Buttz' 'n' Spike**'s rock night at Gossips, where we were all joined in our devilment by the sorry likes of **Mary** from **Gaye Bykers On Acid**, **Lemmy** from You Know Who, **Mark** from the **Bomb Party**, **Anderson** (*this* much talent) from **Crazyhead**, and Jason Bonham, the brother of . . . er . . .

Anyway, we lig-lig-ligged, we swig-swig-swigged, and we f**king wigged-wigged-wigged, didn't we? And wouldn't you?

Seated at the corner table where 16 universes collided, the revelry went way past everybody's waking-up-the-next-day time. And at the end Jason Bonham was seen to be walking around with Mick Wall slung over his shoulder outside the gents toilets . . .

A fairly normal night out by anybody's standards, we would have thought . . .

■ NOT IN the least bit normal was the news we got from the Marquee this week that the recent **Quireboys** gig there provided the management with their biggest bar-take in seven years!

Their biggest, in fact, since the night **Derek 'Croydon' Oliver** cried, "That stink isn't me!" and everybody immediately thought he'd said, "The drinks are on me!" and stepped up to take full advantage of this once-in-a-lifetime occurrence . . .

(By the way, we have an important update on the present **Croydon** situation. Contrary to the report that appeared on the top of the 'Bar a few issues back, the title of the band's first single has now been changed from the one we mentioned then to . . . wait for it . . . '**I'm The One Who Really Likes You**'!

Nothing funny about that. Totally, like *nor*-mal, as they say in California, where everything is, of course, *nor*-mal . . .)

■ YOU WANT to know what a totally *normal* day in the life of a fully paid-up member of the View From The Blah Klub is really like, booozers?

We'll give you a prime example.

Ray 'Only After Dark' Zell's recent trip to New York to interview **Uncle Sam**, for instance . . . He gets there; he is met by guitarist **Larry Miller** and singer **Scott Sessna**; they proceed to 'show him the sights', which is American for, as Ray so accurately described it later, "getting me shitfaced, crow-eyed, drunk, funked and burnt out of my fuggin' mind!

"They kept saying they were avid readers of View From The Bar and they wanted to prove to me that they knew how to have a good time, too! It nearly drove me *mad* . . . I didn't sleep for five straight nights! The last time I did that was after I'd eaten 'Krusher's lunch once . . . oh, it was 'orrible . . . "

Yes, we see.

"And then when we got back home the first night it was just in time for Larry to go out to work on his milkround – he's a milkman you see . . .

"Only he came back half an hour later saying he'd fallen asleep at the wheel of his milk float and crashed it into somebody's front garden!"

Why *does* Zell associate with people like that? It's not . . . you know . . .

■ STAYING WITH our subject, **Whitesnake** would like it known that things will be returning to normal on their current American tour now that their singer, **David Covernormal**, has recovered from his latest 'condition': we quote direct from the press release – '*. . . a protruding disc in his lower back that had been causing him excruciating pain*'.

Sounds fairly normal to us . . . Only last week 'Krusher' started sprouting a very nasty, er, protruberance from his hindquarters. We called the rock and roll doctor, natch, and when he got here he diagnosed it as nothing more alarming than a nice new tail that would eventually grow to a pleasing length of several feet . . .

"Something like you would see growing out of a horse's ass," the good doctor informed us . . .

We wonder if that's the same as what Dave's been suffering from . . . ?

■ THE 'BAR HQ award for the Most Normal Behaviour of the Week must go to our pal **Lenny 'Yah Yah, Zoundz Pretty Znormal To Me' Wolf** of **Kingdom Clone**.

Not content with travelling around Europe on the recent **Magnum** tour in a 'Parker Meridian On Wheels' tour bus, it seems the Great And Vise Len is now opting to hit the road in his own personal chauffeur-driven Mercedes!

Yah yah, it seems as though all that humility and normality has gone to his head . . . On arriving at another suitably palatial hotel recently, and immediately tucking into sausage and schnapps at the bar, Len was heard to shout at a shall-remain-nameless member of his 'backing group', "Go to my room unt brink me back mine cowboy boots unt I vill buy for you ze Cadillac. Hahaha!"

■ AND ON that perfectly normal note we now bring to a close another incredibly abnormal night here at 'Bar HQ . . .

Pic Ross 'Published At Last' Halfin

■ ***BLACKMAIL KORNER*** *is with us again and this week's kontender is . . . Who? Can you guess?*

Look closer . . . Notice the skin-tight split-crotch cords; the charming day-glo shrunken head; the elegant Phantom Of The (Rock) Opera dark cloak; the ever-so slightly exaggerated eye-liner; the foggy glasses barely concealing the shocked, caught-in-the-act expression on his face; and the arcane choice of his wife's best wigs tied to his legs . . .

Yes, your first guess was probably the right one. The normal *one . . .*

But no, we are not going to reveal the name of this poor unfortunate freak here. We won't, that is, if he doubles all our wages when he gets back from his Summer hols . . .

(PS We stuck the picture back in your bottom drawer where ***Neil*** *found it, awright* ***Geoff****?)*

BRICK OUTHOUSE

by Kevin B Flannery

KONCERTZ

FINGERS CROSSED

Pix Rikki Gunn

KING'S X (main pic) and ZNOWHITE (inset): creating at the Cat Club

ZNOWHITE, KING'S X
Cat Club, New York City

KING'S X, say it again, King's X, King's X . . .

King's X kick my ass, spin my head around, set my heart on fire, pump living, breathing music through my body and the bodies of several hundred other converts in the crowded dim confines of the Cat Club.

I'm so glad I saw this band tonight, cos I was right up front, up close, and if this really is a first, then King's X will be playing places much bigger than this in the future, spreading their music and their hope to thousands and thousands. I may not get up close like I was tonight, but I'll be there.

All the raw emotion and power that Doug Pinnick (bass/vocals), Ty Tabor (guitar/vocals) and Jerry Gaskill (drums/vocals) brought forth on 'Out Of The Silent Planet' was translated perfectly on stage and given added fire by the trio's clear enthusiasm for playing live. Whirling around the stage, leaning right into the faces of the audience, Tabor and Pinnick connected instantly with the people, while Gaskill made his presence felt by beating hell out of his kit.

'King' kicked it off, the vocal harmonies sharp and glowing, the guitar roaring. 'Far, Far Away' gave the semi-mowhawked Pinnock his first chance to stretch out his voice and let it soar. And then there was 'Goldilox', sweet and honest, a love song that affected everyone. I saw couples visibly draw closer and embrace.

Most of the band's debut LP was aired, with the heavy artillery of 'In The New Age' and 'Power Of Love' full of tension and sparkly vocal trade-offs between Tabor and Pinnick, backed by monstrous grinding riffs. Both the latter tune and 'Visions' featured extended jamming and the set's last number, which is not on the album and was not introduced by title, was kept by a lengthy, almost Thrash speed workout highlighted by blinding hot lead work.

It proved that while King's X could effortlessly capture their studio sound live they can also be spontaneous and expand their horizons within a song without losing themselves in excess.

No question, this was one of the best live shows I've seen this year, and King's X created a truly joyous atmosphere.

Pity that Znowhite had such a tough act to follow and although they're drastically different from King's X and could not generate the same feeling, they held their own admirably.

The quartet looked anything but typical with huge black guitars. Diminutive auburn-haired new singer Debbi Gunn providing the main action on stage, they ran through a 30-minute set of most of the 'Act Of God' LP, with bassist Scott Schafer and drummer John Slattery providing an intense piledriving foundation for the brutal crunched onslaught of guitarist Ian Tafoya. Gunn was powerful and ballsy, sounding much like her predecessor Nicole Lee, thrashing to the music when not singing.

With their unusual look, well-written songs like 'Something Wicked This Way Comes', and tight, punchy performance, Znowhite deserve watching. Unfortunately, tonight they had to follow a musical force of pure incandescence.

King came and conquered.

DON KAYE

RED HOT CHILI PEPPERS
Electric Ballroom, Camden

JUST GET out there and dance. I was going to begin this with my thoughts on the heavily dated mode of thought that a lot of music comes under in this day and age. You understand; rockers don't like disco, Prince is the only acceptable face of pop, you wear your uniform, thus you make your choice. I'm glad I didn't, because the Peppers, they never heard a word, they don't have a care, and for that I'm quite willing to love this sweatbox.

One of the heaviest sounds I've experienced this year – cliché, but experience it was – was Flea's bass going CLUNK-CLUNK-THUD-UH. Kills at 50 paces, it throws punters off the stage and rises as an awesome cloud that destroys preconceived ideas, musically or otherwise, off without the merest bat of an eyelid.

If it's 'Backwoods' or 'Fight Like A Brave', aural brutality or the comic cotton sock and a smile, it's them.

"We are not game show hosts, we do not do requests," says Antwan the Swan, they don't take orders either. I just said it: DANCE. We waltz away smiling.

PHIL WILDING

GAYE BYKERS ON ACID
University Of London Union

GREAT NAME shame about the band, is how a lot of people view Gaye Bykers and, until this gig, I would have been forced to agree with them. When I last saw them at Acid Daze they were, to say the least, awful.

Deciding that I had been a victim of one of the greatest hypes of all time I staggered back to the bar for another pint of over-priced beer severely disappointed.

At ULU I did begin to wonder if I had unwittingly wandered into the end of the support band since this couldn't possibly be the bunch of looooozers I'd seen last Summer. But it had to be, there was the ridiculously pretty Mary in a dress that didn't suit him, and the mad-enthusiasm of the faithful assured me that it was the same band.

So what (as they say) had changed? It was still the same mad blend of psychedelic Metal but it was more infectious, tighter and harder. Bass and drums combined to shake the pizza in your stomach and guitars shrieked in a comforting way.

Over all this, Mary's definitely different voice rules the organised (?) chaos. Speaking as a great believer that rock should be fun, I was amused.

If you're having a party this Summer you could do worse than invite the Bykers; as party bands go they are a cut above the rest. Great name, great band.

EL ROSE

JOHN COGHLAN'S DIESEL BAND
Brighton Poly Basement Bar

IF I'M GONNA be honest with you, I'd have to say that I didn't expect much from this lot. Rumour had it that Diesel were just a bunch of old has-beens pumping out pretty standard pub-rock-by-numbers. As it turned out, that couldn't have been further from the truth.

Now boasting ex-Whitesnaker Bernie Marsden in the ranks, Diesel drove into Brighton, stormed this half-full club date and blew the place apart.

John Burrington shared both vocal and guitar duties with our man Marsden, who these days looks disturbingly similar to Noddy Holder (sorry Bernie)! Both are blessed with good honest belting rock voices, and as for their skills on guitar – well, what can I say – friggin' mindblowing!

Having just got back from touring Europe with John Mayall, the blues influence was more than evident. We got the Clapton-ised readings of 'Double Trouble' and the *heaviest* version of 'Crossroads' you've ever heard.

Aside from pulverising the white man's blues, the band also charted more modern territory. The Micky Moody-penned 'Six Down And One To Go' was more yer usual straightahead rock complete with crunching riff work and bottleneck slide soloing.

Other highlights included a good-time cover of 'I Saw Her Standing There' which would've made the Redbeards turn in their grave, plus a loose and carefree encore of Quo's 'Caroline': cue dandruff overload!

John Coghlan's Diesel *aren't* just a bunch of has-beens, and to any other band in their vicinity they should be seen as a serious threat. What we have here is four blokes who're not bothered about hitting the Big Time anymore and who just wanna get out on the road and play the blues. Good stuff!! COLIN REED

GIN $LING, SLUTT
Ashington Central

TWO OF the finest exponents of 'Sleaze Metal', both from the Newcastle area, opened their double-barrelled assault on some of the nation's venues in their own heartland. Yup, Slutt and Gin $ling, on the verge of commercial success, played to a full house at one of the North East's most revered rock venues.

Local band Byzo were on first with a short set largely reminiscent of early '70s Black Sabbath.

They made way for one of the most colourful bands around. Slutt, in full Kiss-like regalia, strutted the stage as if it were part of a world tour. "Hiiiyaaa Ashington. We're Sluuuut," announced Jay C (what's this? Geordies with American accents). The band premièred tracks from their forthcoming self-titled album, due in mid-Summer, including an inspired version of 'Blue Suede Shoes'. The music was loud, fast, raucous rock with perhaps a hint of Thrash.

Headliners Gin $ling finally hit the stage just before last orders. The band looked and sounded very sleazy with torn shirts and a raw sound that may not have appealed to some of the traditionalists in the audience. Nevertheless, they won over most of the punters with tracks such as 'I-2-I' and 'Burnin''.

Highlights of the set, though, were undoubtedly their single 'Heartbreak' and 'Love Crazy' with sleazy covers of 'King Rocker' (Generation X) and 'Twist And Shout' thrown in for good measure.

Two bands with a future.

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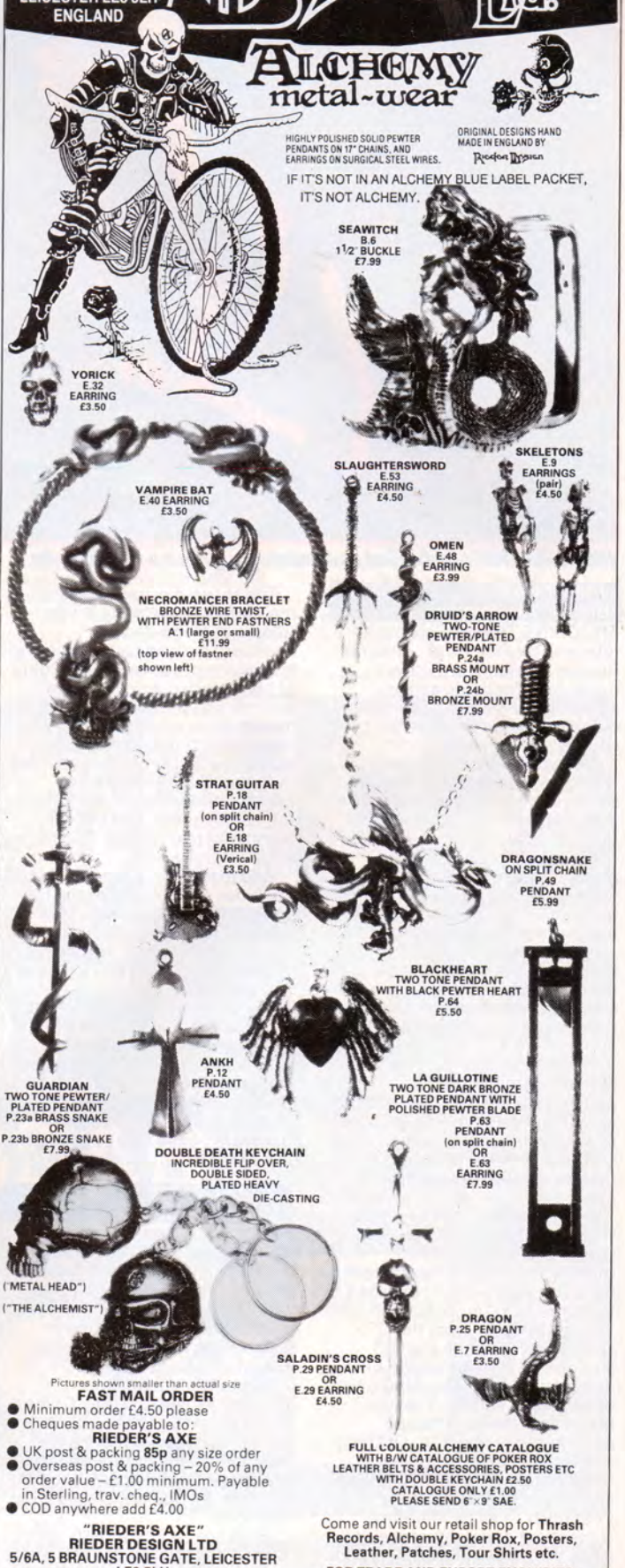

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BARNESTORMING

Pic George Bodnar

JIMMY BARNES: well-oiled and running . . . like a freight train

JIMMY BARNES
Brixton Academy

CHOOSING TO end a six-month tour with two nights at London's Brixton Academy provided a major treat for those able to attend, even if a large percentage of them were Jimmy Barnes' own countrymen anyway!

Yeah, Cobbers, the Aussies were out in force – and who can blame them for supporting one of their nation's major talents? I most certainly don't.

The Academy is a strange place, the seatless 'stalls' sloping towards a large stage that seems half a mile away if you stand at the back for the sake of a good view and clarity of sound. Perched in front of a bar selling the most expensive orange juice ever, I saw every move, heard every note, lost all trace of atmosphere.

Considering the fact that neither night was sold out, perhaps somewhere a little more compact would have been better. Such as three nights at the Marquee? A killer prospect, though a trifle too sublime methinks.

Dreams aside, the show was sheer excellence – of the supertight, well-oiled and running type you'd expect from a band that had been on the road for some months. Kicking off with 'Driving Wheels' from the recently released (in the UK) 'Freight Train Heart' opus, Jimmy and his side-men delivered a set of awesome variety. The two hours they spent onstage encompassed funk ('Do Or Die'), out and out boogie ('Seven Days'), blues ('Still On Your Side') and good old Rock 'n' Roll ('Paradise') – all by inference rather than direct reference – to spice the powerful, earthy brand of warm-hearted AOR that Jimmy specialises in.

The sheer, glorious power of the Barnes voice (sorta Bryan Adams at mega-decibel overload) and the fact that he and his band reproduced the delights of his recorded work with both warmth and precision, should have been enough to satisfy. However, bringing on special guest Neal Schon to play an extra guitar pushed the show into another dimension – particularly for 'Last Frontier' and the very wonderful tear jerking 'Too Much Ain't Enough Love'.

Add to that the sudden burst of applause and singing as the first strains of 'Working Class Man' (already he has a signature tune!) emerged – and you've got a gig with no trough, but at least three distinct peaks.

I would have preferred a little more communication with the audience between songs, but with two hours of music from the (freight train) heart that is a minor quibble. Whilst he maybe somewhat taciturn, Jimmy Barnes is on the way to becoming a major stadium artiste. LYN GUY

BELLADONNA
Marquee, London

EXPECTIN' A two-bit Thrash band named after Anthrax's Joey? Think again. This particular brand of Belladonut plant their spiky heeled boots much closer to the territory of LA Guns or Faster Pussycat. No-nonsense Glambusters.

Supportin' fabbo crazed scuzzies Wolfsbane, the 'Donuts faced a mixed crowd; quite a few similarly attired to themselves, and quite a few more traditionally clad rockers who wasted no time in raisin' a finger (and a glass) to the boyz.

But vocalist Zal Roberts didn't care. Y'see this boy's a star. Born to a stage, he struts around in a somewhat effeminate yet totally commanding rage and, fight it as you may, you just can't take your eyes off him. Also worth a mention is bassist Criss Neil. Shuffling around crab-style (just like our Axl), hair swinging, pout perfect, he's the perfect foil to Zal. A truly gruesome twosome.

The material's a bit rough an' ready, but there's certainly traces of gold 'neath the coal dust. And my God even the hardened leather and denim clad crew's eyes popped open when they launched into a menacing version of 'Creeping Death'. Blimey! Gawd knows what Hetfield and Co would make of it, but the Marquee masses were well into it.

As I said, Zal is a star. Whether Belladonna are the band that will *make* him a star remains to be seen. ALISON JOY

VIO-LENCE
The Stone, San Francisco

THIS IS getting serious. The club scene can be static, it can be derivative and it can be bloody boring. It can also be charged, wired and just f**kin' raw, dude, r-a-w.

Vio-lence are leaner than the reddest trimmed steak and, God, are they raw? Not as in 'unprofessional', raw as in bleeding their craft across the stage, raw as in enthusiastic like small children, raw as in untouched and tamper-free.

Vio-lence, as you might have gathered from other reviews, know the meaning of movement and believe in it implicitly. You may think you've seen Thrash mobile on stage . . . until you've seen Vio-lence, you haven't.

This band need cordless equipment like a duck needs water, so when Killian's mike gives way before he's bellowed a note and he's forced 'onto the wire', hospitals all over the Bay Area were on alert. Because Sean rages across the stage, Deen Dell hops from side to side, Demmel and Flynn swap and change positions as well as breaks.

Ahhhh the energy . . . if the Electricity Board could channel the power of Vio-lence live through the National Grid, appliances would be blowing fuses nationwide.

As Killian gets ready to roar, he stands with one leg on monitor surveying the scene of 'pit 'n' Mosh' that has started to erupt. Vio-lence drag out the Moshers like noooo one.

Demmel, as always in full Raiders attire, takes two steps back and Vio-lence are off, launching into immortal tunes like 'Eternal Nightmare', 'Kill On Command' and 'Paraplegic'. And some new ones: 'The Drug Song' which was really to be "taken as you will" Sean will say. And the piece of the pieces, 'Torture Tactics'.

Guitars were busting strings, mikes were giving way, basses were going out, but that's the game that this band is in . . . the hard game. And when you play it big, you take it big . . .

Vio-lence know that so none of it will ruin their show. All I now hope is that you get your chance to see just where it's all coming from. It's very important that you do. Because then you'll realise just how average a lot of Thrash has become. And just how exciting, energetic and crisp some of it still is. They'll blow you away. STEFFAN CHIRAZI

LENNA AND THE SNAKEMEN
The Killing Floor, Brighton

LENNA AND The Snakemen are a screamingly heavy R'n'B band. That might tell you all you need to know, but giz a minute and I'll try and whet yer appetite even more.

Tightly clutching her fag and pint throughout the set, vocalist Lenna is a gem. Like some lost soul-daughter of the late Janis Joplin, this lady sings with power and guts but with the clarity and projection of a latterday songbird such as Ann Wilson.

Lenna is the perfect foil for the band's mean mistreating attack. Explaining the blues for ya on guitar is this guy Sleez. Like Page, his style is frantic and undisciplined – something like a bad disagreement between Stevie Ray Vaughan and Duane Allman – and again, like Page, he's shit hot.

'Have I Got News For You' was so laidback it was in danger of falling over, so laidback it was positively horizontal. Aside from slow soulful blues we're also treated to some hard-rockin' numbers and a blistering slide guitar showcase from Sleez.

Always the weakness with bands like the Snakemen is the accusation of plagiarism. OK, so the aforementioned 'Have I Got News . . . ' was reminiscent of the Allman Bros' arrangement of 'Stormy Monday' and one other song shamelessly stole Clapton's 'The Shape You're In' riff, but somehow it doesn't matter if the music's good. Just ask Kingdom Come or even Clapton himself.

This ain't your typical Sunday lunchtime pub R'n'B act – this lot are seriously good, seriously heavy and, if there's any justice in the world, should go all the fuggin' way! COLIN REED

WELL WELL WELL
Marquee, London

OH WELL, Rock 'n' Roll dresses up in white satin and silk and tries to fool us all. Oh well. Suspending belief you could mistake Well Well Well for Ultravox without 'Vienna'; Rush without the lights.

Arista obviously mistake their wonder boys for Rock 'n' Roll judging from the old men drinking Jack and coke at the bar. Everybody looks as if they knew Francis Rossi 10 years ago and would much rather be somewhere fashionable. Shame the real world didn't show its face.

Well Well Wuzzock have the hard, sensible music to take them into someone's chart. Pony-tails, aviator shades and Chinese death slippers are obviously the new uniform. No one told me. But you don't dance to Well Well Whitewash like you might to Pat and Mick.

Continuing the legacy of Wang Chung and even Fashion, their material thrives on shade and an undertow of hyperactivity. At times I expect solos from guitarist Colin McGuiness and Stephen Laws Clifford (keyboards). They jump around and look prepared. But it's left to Robert Ford to cajole the old men into movement.

Well Well Winter's frontman is both charismatic and talented. Veins bulge on his neck so he must believe the lyrics he sings. I thought the same about Tears For Fears when they sang 'Shout'. The current single 'Revolution' stood out from a set that was neat, contemporary and marred only by an atrocious sound.

Well Well Wishing Well may blink in surprise to see themselves in *Kerrang!* There aren't many acts that would appeal both to 'The Clothes Show' and to Metal fans. Me? I thought them a little clinical but a certain sterility always helps big business. Really, about as Rock 'n' Roll as today's Status Quo.

CHRIS WATTS

YA YA
Marquee, London

OH GOD! Not another British rock group going all out to beat the Americans at their own game! Yes, I know you've seen and heard it all before from FM, Shy, Airrace, Mama's Boys and Terraplane to name but five, but the believe me this time around I think we've actually gone and delivered the best there can possibly be.

Ya Ya to most folk will be a pretty unfamiliar and, frankly, quite silly name. But don't be fooled because they've actually been around for a lot longer than you might reasonably expect having already released an album, some four years ago on the Scotti Brothers label.

At that time the band were fronted by vocalist Lee Heart who has now moved on to join the new revived Fastway and in his place has stepped young upstart Sam Blue previously in Emerson (and for a brief period Paul Samson's Empire).

Four years ago the band played paltry pop rock with few redeeming characteristics – poor songs, weak melodies and clumsy arrangements. Never in our wildest dreams did we imagine that someday they would turn out to be the best melodic AOR band Britain can boast. Yes, that good.

This Marquee show was, I think, only their second performance showcasing material from their up-coming debut album due out soon on the WEA label. They looked good, the sound was enormous and you wouldn't have guessed for one moment from the quality of their songs that they've only been together in this format for little over a year.

Mega melodic rock, with perfect tunes and the power to achieve the right balance between powerful instrumentation and tasty hooks. Unassuming music but in your face catchiness, muscular and mainstream. Ya hoo!

The last time I saw Sam Blue live, he had the gall to grapple with the microphone like a scaffolder, almost as fat as Billy Bunter. I thought him a great vocalist but a poor frontman. These days he is slim, cool and totally at ease with the spotlight. With a voice that echoes the greatness of Steve Perry, Phil Collins, Sammy Hagar and a multitude of other world class warblers, he's got what it takes to drive Ya Ya's hit-infested rock straight into the charts both here and abroad (Hello America!).

'Julia' is the obvious biggie, simple and impressionable this song lives for the day that every person in the UK will hum it on the bus or in the pub. 'Caught In A Lie' follows close behind, allowing guitarist Ray Callcut to literally explode with impressive power chords and built in harmonics. Bloddy hell, this guy is one of the best guitar players I've seen for yonks.

An exciting and successful performance all right and one that convinced me that Ya Ya are comfortably placed to become the first really successful British AOR band. No group has made the impact that these guys have already achieved. I can think of no criticism whatsoever and that must surely be the acid test.

DEREK OLIVER

LORDS OF THE NEW CHURCH
Marquee, London

I'M TITTERING, but then I didn't pay to get through the door. I can chortle and wheeze, but then I didn't have to queue up outside for God knows how long did I?

This huddle don't seem to mind though, they've crimped the hair, thrown on a scintillating array of black, and polished their boots, along with the art of punching the air at the front, into a fine burnished brilliance.

It takes practice to combine a ridiculous screech of volume, fall over a mic stand at least half a dozen times, look uncharitable but still brilliant, and pretend to enjoy this bunk. But the Lords (maaan) troopers to the last, they managed it.

Stiv Bator's boys are irrefutable stars, and so entrancing. Perhaps we can set up a range of artillery on the mixing desk for the next time that they hit town? If they aren't already dead that is.

PHIL WILDING

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Boy have we got an issue for you next week! (Err . . . have we got an issue next week?) Of course we have!! Lookie lookie . . .

● On the cover are rising US Thrash stars DEATH ANGEL who manage to drive Steffan Chirazi to the point of homicidal mania (again) with tales of speed, chord changes and old Black Sabbath albums . . .

● Then to a backdrop of wailing sirens and the sound of a thousand mothers lockin' up their daughters . . . and chainin' their husbands to the kitchen sink . . . we bring you an abba-soooo-lutely splendiferous report of DIAMOND DAVE LEE ROTH's new show

● The wild 'n' wacky, wacky 'n' wild MACC LADS will be airing their views on life, the universe and anything else that stares up at them out of the bottom of an empty beer can

● And don't go away coz we've got RONNIE MONTROSE. Yup, it seems that guitar master of the '70s can still go widdly-widdly-widdly with the best of 'em

Look for all this and more at a sleazy newsstand near you in issue 192, cover dated June 18, on sale June 14. See y'all!

PANDORA PEROXIDE *by Ray Zell*

SINGLES

1	1	WHAT ABOUT LOVE **Heart** (Capitol)
2	6	WHO GETS THE LOVE? **Status Quo** (Vertigo)
3	3	MARY JANE **Megadeth** (Capitol)
4	5	ENDLESS SUMMER NIGHTS **Richard Marx** (EMI/Manhattan)
5	2	START TALKING LOVE **Magnum** (Polydor)
6	–	REPUTATION **Brian Spence** (Polydor)
7	4	NOTHIN' BUT A GOOD TIME **Poison** (Capitol)
8	8	KISS ME DEADLY **Lita Ford** (RCA)
9	–	THE FLAME **Cheap Trick** (Epic)
10	11	CAN I PLAY WITH MADNESS **Iron Maiden** (EMI)
11	14	NEVER/THESE DREAMS **Heart** (Capitol)
12	7	ARMAGEDDON IT (ATOMIC MIX) **Def Leppard** (Bludgeon Riffola/Phonogram)
13	12	THAT'S THE WAY I WANNA ROCK 'N' ROLL **AC/DC** (Atlantic)
14	9	PRIME MOVER **Rush** (Vertigo)
15	13	PAMELA **Toto** (CBS)
16	15	ANGEL **Aerosmith** (Geffen)
17	10	I CAN'T WAIT ANYMORE **Saxon** (EMI)
18	19	AIN'T COMPLAINING **Status Quo** (Vertigo)
19	17	PIE TASTER **The Macc Lads** (FM/Revolver)
20	16	JOHNNY B GOODE **Judas Priest** (CBS)
21	18	TALL COOL ONE **Robert Plant** (Atlantic)
22	26	GIVE ME ALL YOUR LOVE **Whitesnake** (EMI)
23	22	FREEDOM **Alice Cooper** (MCA)
24	20	TAKE ME I'M YOURS **Chrome Molly** (IRS)
25	24	ANIMAL (F**K LIKE A BEAST) LIVE **W.A.S.P.** (Music For Nations)
26	29	ANARCHY IN THE UK **Megadeth** (Capitol)
27	23	GET IT ON **Kingdom Come** (Atlantic)
28	27	DAYS OF NO TRUST **Magnum** (Polydor)
29	30	BREAK IT TO ME GENTLY **Loverboy** (CBS)
30	21	JUST LIKE PARADISE **David Lee Roth** (Warner Brothers)

US HM RADIO

1	1	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (Capitol)
2	2	SILENT CRIES **Fates Warning** (Metal Blade/Enigma)
3	4	OPERATION: MINDCRIME **Queensrÿche** (EMI/Manhattan)
4	7	THE NEW ORDER **Testament** (Megaforce/Atlantic)
5	5	SAVAGE AMUSEMENT **Scorpions** (Capitol)
6	6	HEAVEN TONIGHT 12" **Yngwie Malmsteen's Rising Force** (Polydor)
7	8	THUNDERSTEEL **Riot** (CBS)
8	9	ASHES TO ASHES 12" **Vinnie Vincent Invasion** (Chrysalis)
9	3	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
10	12	OVER THE EDGE **Hurricane** (Enigma)
11	10	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
12	11	COOL FROM THE WIRE **Dirty Looks** (Atlantic)
13	13	MONUMENT **Hallows Eve** (Metal Blade)
14	14	WORLD CIRCUS **Toxik** (Roadracer)
15	re	FIFTH ANGEL **Fifth Angel** (Epic)
16	17	OPEN UP AND SAY . . . AHH! **Poison** (Enigma/Capitol)
17	15	SOCIAL INTERCOURSE **Smashed Gladys** (Elektra)
18	16	TATTOOED BEAT MESSIAH **Zodiac Mindwarp And The Love Reaction** (Vertigo)
19	re	ACT OF GOD **Znowhite** (Roadracer)
20	18	POSTCARDS FROM THE ASYLUM EP **Hellion** (New Renaissance)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

INDIE METAL

1	–	DIRTY ROTTEN LP **DRI** (Roadrunner)
2	1	GUITAR **Frank Zappa** (Zappa/Music For Nations)
3	2	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations)
4	–	METAL KILLERS KOLLECTION **Various** (Collector Series)
5	3	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
6	4	RIDE THE LIGHTNING **Metallica** (Music For Nations)
7	5	MASTER OF PUPPETS **Metallica** (Music For Nations)
8	6	KILL 'EM ALL **Metallica** (Music For Nations)
9	–	PLEASURE AND PAIN **Tobruk** (FM/Revolver)
10	9	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
11	15	AGENTS OF CHAOS **Dave Brock & The Agents Of Chaos** (Flicknife)
12	–	FACE UP TO IT **Heresy** (In Your Face)
13	12	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/Revolver)
14	–	FLEX-ABLE **Steve Vai** (Food For Thought)
15	17	HISTORY OF A TIME TO COME **Sabbat** (Noise)
16	10	MOSHKINSTEIN **Acid Reign** (Under One Flag)
17	13	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
18	7	DIMENSION HATRÖSS **VoiVod** (Noise)
19	14	SPREADING THE DISEASE **Anthrax** (Music For Nations)
20	8	MIRADOR **Magnum** (FM/Revolver)

ALBUMS

1	–	RAM IT DOWN **Judas Priest** (CBS)
2	5	HEART **Heart** (Capitol)
3	1	OPEN UP AND SAY . . . AHH! **Poison** (Capitol)
4	2	ODYSSEY **Yngwie Malmsteen's Rising Force** (Polydor)
5	4	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
6	–	ALL SYSTEMS GO **Vinnie Vincent Invasion** (Chrysalis)
7	3	SAVAGE AMUSEMENT **Scorpions** (EMI)
8	–	THE NEW ORDER **Testament** (Megaforce/Atlantic)
9	10	BAD ANIMALS **Heart** (Capitol)
10	6	WINGS OF HEAVEN **Magnum** (Polydor)
11	7	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
12	8	THE XENON CODEX **Hawkwind** (GWR)
13	9	WHO'S BETTER, WHO'S BEST **The Who** (Polydor)
14	14	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
15	15	THE WALL **Pink Floyd** (Harvest)
16	11	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
17	12	RICHARD MARX **Richard Marx** (Manhattan)
18	13	WHITESNAKE 1987 **Whitesnake** (EMI)
19	19	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
20	27	NOW AND ZEN **Robert Plant** (Atlantic)
21	31	PIECE OF MIND **Iron Maiden** (EMI)
22	18	HITS OUT OF HELL **Meat Loaf** (Epic)
23	29	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
24	–	FREIGHT TRAIN HEART **Jimmy Barnes** (Geffen)
25	16	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
26	17	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
27	38	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
28	30	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
29	28	POWERSLAVE **Iron Maiden** (EMI)
30	34	RECKLESS **Bryan Adams** (A&M)
31	23	WHITESNAKE/NORTHWINDS **David Coverdale** (Connoisseur Collection)
32	24	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
33	26	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
34	20	REFUGE DENIED **Sanctuary** (Epic)
35	39	PERMANENT VACATION **Aerosmith** (Geffen)
36	32	PYROMANIA **Def Leppard** (Vertigo)
37	25	SKYSCRAPER **David Lee Roth** (Warner Brothers)
38	re	VINTAGE MAGNUM/THE ELEVENTH HOUR **Magnum** (That's Original)
39	49	LITA **Lita Ford** (RCA)
40	44	BEST SHOTS **Pat Benatar** (Chrysalis)
41	re	KILLERS **Iron Maiden** (Fame/EMI)
42	22	DESTINY **Saxon** (EMI)
43	re	LED ZEPPELIN II **Led Zeppelin** (Atlantic)
44	–	DIRTY ROTTEN LP **DRI** (Roadrunner)
45	21	GUITAR **Frank Zappa** (Music For Nations)
46	48	IRON MAIDEN **Iron Maiden** (Fame/EMI)
47	40	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations)
48	35	ELIMINATOR **ZZ Top** (Warner Brothers)
49	33	KINGDOM COME **Kingdom Come** (Polydor)
50	–	LEATHERWOLF **Leatherwolf** (Island)

STAR CHOICE

RICK CHAVEZ (DRIVE)
'WE'RE AN AMERICAN BAND' Grand Funk (Capitol)
'PHYSICAL GRAFFITI' Led Zeppelin (Swansong)
'RAGE FOR ORDER' Queensrÿche (EMI)

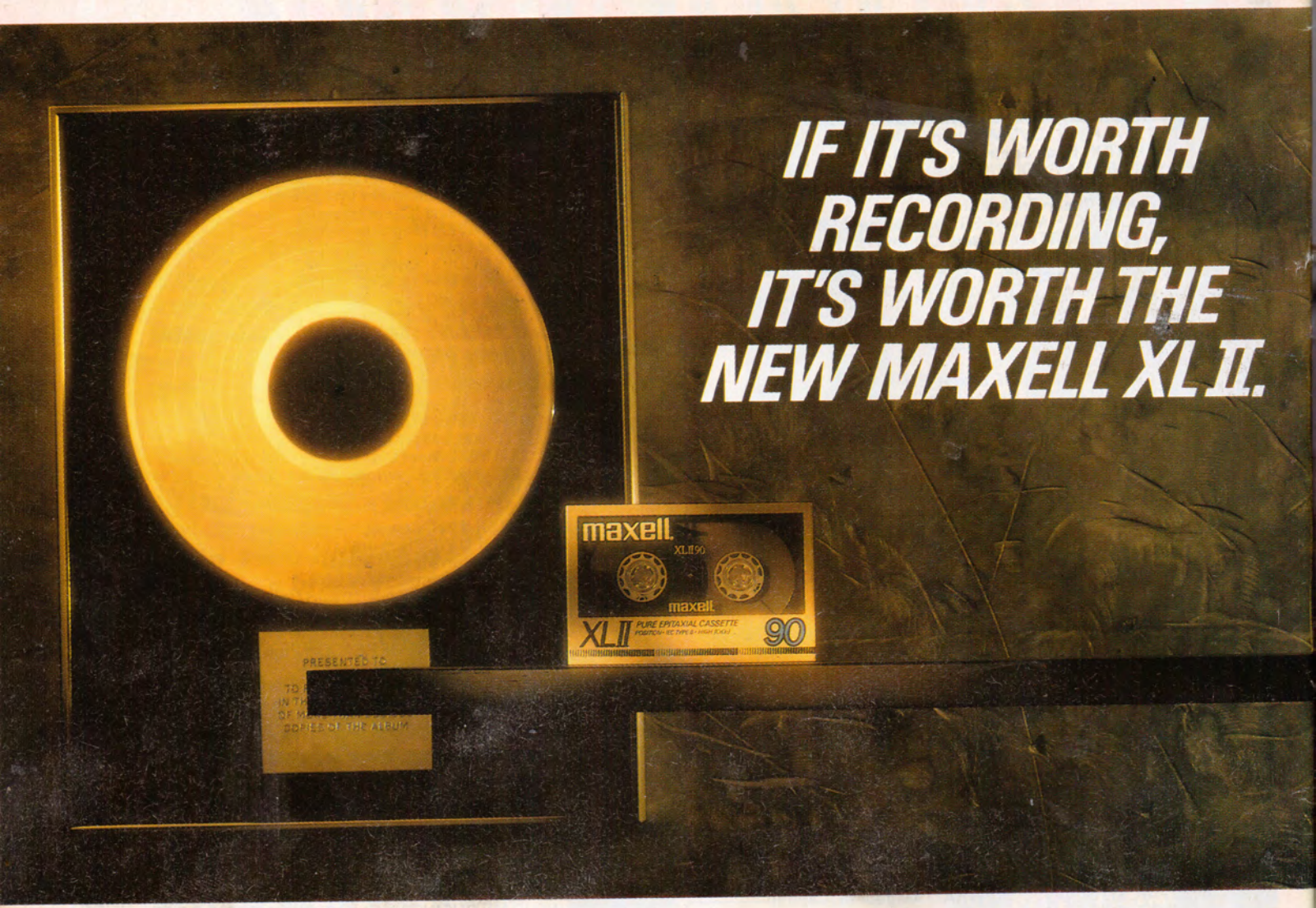
MARK REALE (RIOT)
'ODYSSEY' Yngwie Malmsteen's Rising Force (Polydor)
'WHITESNAKE 1987' Whitesnake (EMI)
'SOLDIERS UNDER COMMAND' Stryper (MFN)

RON TAYLOR (LILLIAN AXE)
'TATTOOED BEAT MESSIAH' Zodiac Mindwarp And The Love Reaction (Mercury)
'IN HEAT' Black 'n Blue (Geffen)
'LILLIAN AXE' Lillian Axe (MCA)

TIM TIM (KINGPIN)
'CHEAP AND NASTY' Westward (Import)
'ESCAPE' Alice Cooper (from 'Welcome To My Nightmare' on MCA)
'VIOLENCE AND BLOODSHED' Manowar (from 'Hail To England' on MFN)

IMPORTS

1	–	PERFECT MAN **Rage** (Noise)
2	5	THUNDERSTEEL **Riot** (CBS)
3	–	GO FOR THE THROAT **SA Slayer** (Under Den Linden)
4	3	CHARACTERS IN TIME **Drive** (Rampage)
5	–	MODERN MADNESS **Robert Tepper** (Scotti Brothers)
6	–	RETALIATORY STRIKE **At War** (New Renaissance)
7	10	UP YOUR ALLEY **Joan Jett** (CBS)
8	7	LILLIAN AXE **Lillian Axe** (MCA)
9	1	ONLY CHILD **Only Child** (Rampage)
10	6	NOT SO INNOCENT **Bystander** (ABS)



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